

MUSICAL AMERICA

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VOCAL INSTRUCTORS BEGIN ORGANIZATION

IMPETUS GIVEN TO PLAN TO RAISE STANDARD OF THE PROFESSION.

Committee Meet in Studio of Mme. Anna E. Ziegler and Discuss Work to be Done—To Stamp Out Charlatany—Support Solicited.

As the result of a meeting held Tuesday, in the studio of Mme. Anna E. Ziegler, No. 163 West Forty-ninth street, New York, the Vocal Teachers' Association—an organization purposed to raise the standard of the profession and eliminate the practice of charlatany, so far as possible—assumed more definite form, and active work, looking toward organization was begun. The committee in charge of the movement consists of Mme. Ziegler, Townsend H. Fellows and Max Knitel-Treumann.

The committee have been assured support from all parts of the country, and expect subscriptions to the amount of \$50,000 during the first season. The following statement concerning their plans was given to MUSICAL AMERICA by Mme. Ziegler, after the meeting Tuesday.

"It has been decided to declare the plans of the Association and to solicit through the valuable aid of MUSICAL AMERICA, the cooperation of all vocal teachers of high standing and correct principles. We would like to incorporate within two weeks and want vocal teachers throughout the United States to send their signatures for membership to the Association in my care at No. 163 West Forty-ninth street.

"There will be no charge for membership to the Association and it is earnestly desired to receive the membership signatures as quickly as possible.

"Besides the active members the committee also hope for a strong support from physicians and members of other professions, and business men of high standing to become incorporated in the association as charter members. For this also personal signatures are solicited. There will be no dues for these members—their signatures simply stand for good will toward the improvement.

"The purpose of the Association is to form a League similar to the Organists' League by bringing together and thereby calling attention to those voice teachers who are, through their efficiency, entitled to take care of that delicate and so much abused organ—the voice. This will make it possible in time, to eliminate the charlatans, now so numerous and daily doing irreparable harm to the voices and the health of pupils.

"The committee have received promises of strong financial support by wealthy people and hope to raise \$50,000 during the present season for an endowment fund. In the meanwhile the active work is to start at once for which purpose a fund is being started to serve for the preliminary work. Every Saturday from 11 to 1 o'clock, voices may be heard and advice given free of charge by as many members of the movement as may be present. The fund is to be used for the purpose of furnishing the balance toward paying the teachers for voice training in cases where it is impossible for the pupil to pay a reasonable price."



MR. AND MRS. JOSEF LHEVINNE

Brilliant Young Russian Pianist, Who Began His American Tour in Baltimore Last Week, and His Gifted Wife, Who Will Also Be Heard Here This Season (see page 4).

Carnegie Hall Audience Wildly Cheers Rosenthal's Performance

Great Ovation Received by Austrian Pianist Who Reappears in New York After Eight Years' Absence

A reception seldom equalled in the degree of enthusiasm manifested, was accorded Moriz Rosenthal, the Austrian pianist, on the occasion of his reappearance after eight years' absence, in Carnegie Hall, New York, Wednesday night. The great auditorium was crowded, and at the completion of the programme, Mr. Rosenthal's hearers refused to leave, applauding, cheering, demanding more.

When the artist finally consented to take his place at the piano, nearly one thousand of his auditors rushed to the edge of the stage, huddled together with upturned faces, fascinated and stupefied by the marvelous technical feats performed by the Austrian.

Mr. Rosenthal was assisted by the New York Symphony Orchestra, Walter Damrosch conducting. His programme included two familiar concertos, Chopin's in

E minor, and Liszt's in E flat major and Brahms's Variations on a Theme by Paganini.

It was the kind of playing that made listeners sit rigid in their seats, awed almost into a fear, as if in the presence of something supernatural, something beyond human creation. And then with the grand climax of closing chords, the house literally rose to the short, stocky performer. Women stood, applauding until their hands burned; men called "Bravo!" and Rafael Joseffy jumped to his feet waving his hands wildly as he cheered.

As a final offering Mr. Rosenthal played his own brilliant, scintillant transcription of the "Beautiful Blue Danube" waltz. It seemed as if, instead of only two, he had twenty hands, with as many fingers upon each, and every one of them under especial control in the performance of the great, intricate passages in the works he brought forth.

Detroit to Hear Henri Ern.

DETROIT, Nov. 7.—Henri Ern, the great Swiss violinist, has just been booked to appear with Mme. Gadski at Detroit on November 12, and at Purdue University, in a course with Mme. Schumann-Heink and the Kneisel Quartette.

Mme. Bloomfield-Zeisler's Triumph.

CLEVELAND, Nov. 8.—Mme. Fannie Bloomfield-Zeisler, the distinguished pianiste, began her American tour here last night, scoring a tremendous success.

RETURNING AFTER TRIUMPHS ABROAD

FRANCIS MACMILLEN WILL SAIL IN A FEW DAYS FOR AMERICA.

Interesting Story of How Young Violinist Fought His Way to the Front in Europe's Artistic Ranks—To Make Tour of This Country.

LONDON, Nov. 5.—With the applause and cheers of 3,000 persons fresh in his memory, Francis Macmillen, the young American violin virtuoso, has left London, and will sail in a few days for the United States to begin his first tour of his native country. For nearly twelve years Macmillen has worked, with the day he is to make his débüt in America, in mind.

That fame and ambition have their price was never better illustrated than in the career of this young artist. A broken family, a fortune spent and the death of a father, represent only a small part of the wreckage left in the wake of this young American's rush to the front ranks in his profession.

Like many of his kind, the great American dollar, or rather the lack of it, barred the way to the goal he sought. His parents, people of moderate means, hesitated but a moment, then with that sacrifice so noble, yet so seldom exploited, cast their lots with their talented son, and placed their modest savings of a lifetime at his disposal.

The first fruits of their devotion were gathered when Macmillen, at the age of sixteen, captured the "First Prize with Greatest Distinction" at the Brussels Royal Conservatory. With this tribute to his son as solace, Macmillen's father, even in the hour of triumph seized with a deadly malady, died.

Courageously, Macmillen's white haired grandfather took up the battle which, though not yet won, seems destined to result in a victory.

The violinist's farewell appearance in London was marked by a most remarkable demonstration. At the conclusion of the concert, Fritz Kreisler, the eminent German violinist, rushed to the artist's room, and in the presence of scores who surrounded the young American declared: "Macmillen, yours is the greatest violin talent in the world."

Baron D'Erlanger, one of the few noblemen who have secured a position in the front ranks of composers, at the conclusion of the D'Erlanger concerto, arose in his box and bowed tribute to the artist.

CARNEGIE INSTITUTE DAMAGED BY FIRE

Organ Recital in Progress in the Music Hall Brought to an Abrupt Conclusion.

PITTSBURG, PA., Nov. 5.—Fire yesterday threatened the destruction of the Carnegie Institute, valued at \$6,000,000, and the most beautiful structure of its kind in America.

The fire originated in the power-room in the basement from defective electric wires and was extinguished after damaging the building to the extent of \$10,000.

There were many people in the music hall of the institution, attending an organ recital, when the fire was discovered, but all reached the street in safety.

AUGUSTA COTTLOW'S NEW YORK RECITAL

ENTHUSIASTICALLY RECEIVED BY MENDELSSOHN HALL AUDIENCE.

Pianiste Distinguishes Herself in the Interpretation of an Exacting Programme—Readings of Schumann, Chopin and Liszt Praiseworthy.

Augusta Cottlow, pianiste, made her re-appearance in New York at a recital in Mendelssohn Hall, Thursday night of last week. The audience to which she addressed her programme was large, attentive and appreciative.

The programme consisted of the following items:

Beethoven—32 Variations—C minor
Schumann—Papillons—Op. 2
Chopin—*a.* Mazourka—B flat minor—Op. 24, No. 2
b. Nocturne—D flat major—Op. 27, No. 2
c. Barcarolle—Op. 60
MacDowell—Sonata Tragica—Op. 45
Liszt—*a.* Légende—St. Francois d'Assisi "La préférence aux oiseaux"
b. Tarantella—Venezia e Napoli

Miss Cottlow's performance was thoroughly satisfying, and her interpretation of an exacting programme was such that she established herself, in the minds of her auditors, as a pianiste of the first rank. Technically, her work proved to be all that could be desired. She seemed perfectly at ease in the execution of intricate passages that called for thorough digital facility.

But as an interpreter, displaying keen insight, intelligence, and poetic feeling, Miss Cottlow particularly distinguished herself. Her readings of Chopin, Schumann and Liszt gave especial evidence of her accomplishments in the art of giving real meaning to the work she essayed. Warmth of expression, a nice discernment of tonal values, brilliance in rendition and depth of conception may advisedly be attributed to Miss Cottlow who, beyond reasonable doubt, proved her claim to these qualifications.

The MacDowell "Sonata Tragica" was given with finish. It is a work of considerable power and should be heard oftener in concert programmes.

Cherokee Indians in Comic Opera.

WILMINGTON, DEL., Nov. 5.—In the chorus of "The Girl and the Governor," by S. M. Brenner and Julian Edwards at present playing in this city, are four full-blooded Cherokee Indians, who possess unusual ability. It is commonly understood that the Indian cannot sing, some scientists claiming that his vocal cords are so deficient as to render their use for harmonious purposes impossible. But this is emphatically controverted by the Indian quartette in question. All four are graduates of the Carlisle School, and two of them received their musical education at the Paris Conservatory. They are a discovery of Jefferson De Angelis.

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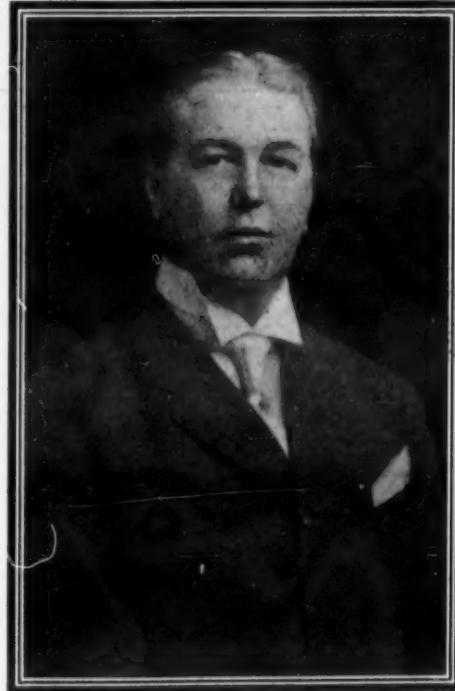
401 CARNEGIE HALL

FRANK ORMSBY WILL CREATE A NEW PART

Gifted Tenor to Sing Role of "Narrator" in Pierne's "Children's Crusade."

Frank Ormsby, who is rapidly coming to the front rank as one of America's leading tenors, has just been engaged by Frank Damrosch to create in America the part of the *Narrator* in the "Children's Crusade" by Pierne, which is to be given by the New York Oratorio Society at Carnegie Hall, December 4.

The work was first given in Paris,



FRANK ORMSBY

American Tenor Selected by Frank Damrosch as New York Oratorio Society Soloist

January 5, 1905, and met with immediate success. Its production in New York is being looked forward to with great interest and the fact that Mr. Ormsby was chosen over many competitors to create the part is no slight compliment.

Among Mr. Ormsby's other engagements during the coming season are appearances with the Orpheus Society of Paterson, N. J., the Nashua, N. H. Festival, the Lima, Ohio, Festival, and the Macon, Georgia, Festival.

Mr. Ormsby has been in New York less than a year but before he came East he had gained no small reputation in the West as an oratorio and concert singer. His voice is remarkable in point of range and dramatic timbre and he is endowed with considerable temperament.

Mr. Ormsby's musical career has extended over a period of fifteen years. He devoted his time to diligent study and harmony and other branches of musical training and the development of his voice was always under the best masters. Mr. Ormsby has an extensive repertoire

PAUR'S ORCHESTRA INAUGURATES SEASON

MME. SCHUMANN-HEINK ACCLAIMED BY ENTHUSIASTIC PITTSBURG AUDIENCE.

Brilliant Performance of Tchaikowsky Symphony at Initial Event of the Course—Great Contralto Heard in Numbers by Mozart and Schubert.

PITTSBURG, Nov. 5.—The twelfth season of the Pittsburg Orchestra concerts opened under auspicious conditions at Carnegie Hall on Thursday. A brilliant assemblage of Pittsburg and suburban society and music lovers filled the hall in eager anticipation and there was no disappointment. Conductor Paur had prepared a fine programme for the opening event, and a great attraction had been provided in Mme. Schumann-Heink as soloist.

The orchestra's numbers were the overture to Weber's "Euryanthe," Tchaikowsky's symphony in F minor, the "Liebescene" from Richard Strauss's "Feuersehnoth" and an arrangement of Liszt's polonaise in E. Mr. Paur conducted with his characteristic verve and fire, minute attention to detail and imposing command of the resources of his organization. Beautiful tone-coloring was especially noticeable in the Tchaikowsky work, which is not so familiar as the same composer's "Symphonie Pathétique." The pizzicato effects were of delightful archness.

On her first appearance to sing an aria from Mozart's "Titus," Mme. Schumann-Heink was given an ovation. The popular contralto charmed her hearers with the richness, volume, range and timbre of her magnificent voice. Deafening rounds of applause and elaborate bouquets rewarded her for her brilliant effort.

Her later numbers were Schubert's "Die junge Nonne" and "Die Altmacht," which were rendered in the artiste's most impressive manner and elicited Tchaikowsky's "Nur wer die Sehnsucht kennt," as an encore.

The concert was repeated on Saturday afternoon.

Study Thomas Orchestra Programmes

CHICAGO, Nov. 5.—The first of Anne Shaw Faulkner's classes for the study of the Theodore Thomas Orchestra's programmes was held at Cable Hall on Friday. The works to be performed at the orchestra's next concert were explained in a clear and interesting manner by Miss Faulkner, assisted by Marx E. Oberndorfer who supplied copious illustrations.

MacNichol to Conduct Portland Chorus.

PORLAND, ME., Nov. 5.—At a recent meeting of the Festival Chorus, at which Mr. and Mrs. Chapman were present, it was announced that at the next festival there will be an enlarged orchestra from New York. Eight new members were admitted, and J. F. MacNichol was decided upon as conductor of the chorus.

MAURICE EISNER IN A PIANO RECITAL

Minneapolis Audience Charmed By His Performance at Début in That City.

MINNEAPOLIS, Nov. 5.—Maurice Eisner, the pianist who came to Minneapolis this Fall to take charge of the piano department of the new Northwestern Conservatory of Music, Art and Expression, made his local début last week at the First Baptist Church in one of the most brilliant and artistic piano recitals in the history of local musical events.

To say that Mr. Eisner charmed his large audience by his wonderful playing is to state mildly the impression that he made upon his hearers, among whom were many of Minneapolis' best known musicians. As the entire programme was contributed by Mr. Eisner, he would not respond to insistent demands for encores until after his final number, when his audience refused to leave their seats until he had played again.

Mr. Eisner is a young man, and the programme was one of a young man's choosing, brilliant, glowing, joyous, colorful, bristling with technical difficulties that were easily surmounted, and redolent of the ambitious spirit of the youthful artist. The recital was a triumph of its kind, and will be long remembered by those as the occasion which introduced to the Minneapolis public one who is destined to become a notable musical figure in the Northwest.

FINE 'CELLIST IN SPRINGFIELD.

Frederick Blair. Assisted by Katharine Crockett, Gives Recital.

SPRINGFIELD, MASS., Nov. 5.—Frederick Blair, the cellist, proved himself a worthy pupil of his celebrated Leipsic master, Julius Klengel, at his recital in the Art Museum last week. He did his most attractive work in the Popper numbers, the "Spinnerlied" and the new suite, the latter being of a different style from that of most of Popper's compositions. Mr. Blair displayed throughout a fine technique and tone and a thorough understanding of the works he offered.

Katharine Crockett, soprano made a favorable impression with *Micaela's* aria from "Carmen," and Arthur H. Turner presided at the piano in his usual praiseworthy manner.

Arthur Nevin Heard in His Own Works.

PITTSBURG, Nov. 4.—Arthur Nevin gave a delightful piano and song recital in the Edgeworth Club House last week. The programme, which consisted of his own compositions, included "Immortal Lover," "Were I a Star," "Via Sacra," "June Song," piano suite from "Edgeworth Hills," "Red, Red Rose," "If Thou Wilt," "Lorna Doone's Song," "Barcarolle," "He All Time Winkin'," "Poia Before the Sun God," "Natoya's Song of Fate," "Tossing Sea," "Aufwiedersehen," and selections from his Indian opera.

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ST. PAUL'S NEW SYMPHONY ORCHESTRA GIVES FIRST CONCERT



TWO BIG AUDIENCES GREET SAINT-SAËNS

FRENCH COMPOSER RECEIVES AN OVATION AT INITIAL CONCERT HERE.

Appears as Pianist, Assisted by New York Symphony Orchestra, in Carnegie Hall—Programme Contains Several of His Compositions.

Camille Saint-Saëns was welcomed by two large audiences in Carnegie Hall, New York, Saturday night and Sunday afternoon on the occasion of his initial appearance in America. The concerts which served to introduce the great French composer to this country, were given by the New York Symphony Orchestra, Walter Damrosch conducting, and M. Saint-Saëns being represented on the programme by his compositions and as a pianist. The programme follows:

1. Overture—"The Springtime of Love." *George Schumann*
2. "Africa"—Fantasia for Piano with Orchestra. *Saint-Saëns*
(First time in New York.) *Played by the Composer*
3. "Le Rouet d'Omphale"—Symphonic Poem. *Saint-Saëns*
4. a. Allegro Appassionato.
b. "Wedding Cake"—Valse Caprice. For Piano with Orchestra. *Saint-Saëns*
(First time in New York) *Played by the Composer*
5. Symphony No. 3 (Eroica) *Beethoven*

M. Saint-Saëns's reception on both occasions lacked nothing in warmth nor enthusiasm. The large audiences were liberal in their applause, which frequently amounted to an ovation. As a pianist, he delighted his hearers with a delicacy of touch and a facility of technique that were notable for a performer of his years. The "Africa" fantasia proved to be a most interesting work.

Mr. Damrosch apologized to the audience that he, and not the French composer, had conducted the latter's charming tone poem, "Le Rouet d'Omphale," which appeared on the programme, explaining that as M. Saint-Saëns was appearing as a concert pianist he did not feel it wise to fatigue his arm by using the baton.

The orchestra earned high praise for a finished and spirited performance of the "Eroica" symphony of Beethoven.

Mr. Saint-Saëns's New York appearances have been so successful that it has been

The St. Paul Symphony Orchestra, a photographic reproduction of which is shown herewith, opened its season on Thursday evening of this week, under the capable direction of N. B. Emanuel. Louise Homer was the soloist on this occasion. Carl Venth, the talented musician, is the concert-master of the orchestra, which is composed of the leading musicians in St. Paul. The friendly rivalry which exists between the musical circles of Minneapolis and St. Paul gives peculiar interest to the efforts of Mr. Emanuel's men.

decided that the French composer will appear at two extra concerts in Carnegie Hall, on the afternoons of Thursday, November 15, and Sunday, November 18. On Saturday night, after the performance of "Africa" the composer-player was recalled to the stage again and again, and a large floral piece, decorated with the tricolor of France and the American flag, was placed at his feet. After the pair of pieces which followed a performance of his "Rouet d'Omphale" by the orchestra there was a repetition of the hearty demonstration, and it refused to be stilled till he had supplemented the pieces with a brief solo—a crisp, fluttering, dancing allegro.

PEABODY GRADUATE WINS KIMBALL PRIZE

Franz Bornschein Successful Competitor For Chicago Madrigal Club's Award.

BALTIMORE, Md., Nov. 4.—Franz C. Bornschein, of the Peabody Conservatory staff of instructors, has just been informed that his musical setting of the poem, "A Wet Sheet and a Flowing Sea," by Alan Cunningham (1784-1842), was awarded the W. W. Kimball Company prize of \$100 in the fourth annual prize competition offered by the Chicago Madrigal Club.

The composition, which is for chorus of mixed voices without accompaniment, and which was entered anonymously under the motto, "Truth is might and will Conquer," will remain the property of its author, who must agree that it shall not be sung in public until after it has been produced by the Chicago Madrigal Club, and that when published it shall bear the statement: "This composition received the N. W. Kimball Company prize, awarded by the Chicago Madrigal Club in 1906."

Mr. Bornschein is a native of Baltimore and a graduate of the Peabody Conservatory in harmony and composition, of 1902.

"MADAM BUTTERFLY" MUSIC IN ST. PAUL

Mrs. George Barton French Scores With Selections from Puccini's New Opera.

ST. PAUL, Nov. 4.—Mrs. George Barton French, née Katherine Richards Gordon, sang here last week under the auspices of the Schubert Club, before an audience limited only by the capacity of the auditorium.

The programme was particularly interesting, inasmuch as it included excerpts from Puccini's "Madam Butterfly," for the performance of which special permission was granted by Mr. Conried, and selections from Leoncavallo's "Roland of Berlin." French songs by Widor, Bruneau and Augusta Holmes were delightfully rendered, as were also two songs by Max Reger, "Was ist Liebe" by Rudolph Ganz and "Mittelalterliche Venushymne" by D'Albert. Mrs. Hoffmann at the piano justly shared the honors of the evening.

JAMES PHILIPSON IN RECITAL.

Newark Organist is Assisted by Prominent Local Soloists.

NEWARK, N. J., Nov. 6.—James Philipson, organist of the Baptist Church of this city, gave a recital of particular excellence yesterday.

In the Dubois organ toccata and the Boronski menuet. Mr. Philipson proved himself to be a musician of fine attainments. Numbers by Moskowski, Mascheroni, Grieg, Clay, Denza and Chopin were also rendered in a pleasing manner by Emily R. Houghton, soprano; Amelia M. Ake, violiniste; Norma Whitefield, pianiste, and J. F. Thomas, tenor. Alexander Berne was a most acceptable accompanist.

WATERBURY HAS NEW CHORAL ORGANIZATION

LOCAL VOCALISTS ENTHUSIASTIC IN SUPPORT OF LATEST SOCIETY.

Conductor to be Brought From Outside City But Not Yet Decided Upon—Elgar's "Dream of Gerontius" Suggested for Production.

WATERBURY, CONN., Nov. 4.—A special committee of five of the most prominent musicians of the city, John L. Bonn, George E. Boyd, George H. Benham, Isaac Beecher Clarke and R. A. Laslett Smith, appointed to organize a new choral society, met recently at Trinity Parish House. Invitations were sent out to the vocalists of the city to become members of the new chorus, with the result that at the second meeting, called a week later, there was an excellent showing of local talent.

Elgar's "Dream of Gerontius" was spoken of as a suitable work to be produced, but the problem of a conductor is one yet to be solved. It is probable that an outside musician, possibly a New Yorker, will be chosen. One or two names are now under consideration.

The name of the society is another difficult problem, but otherwise the plans of the organizers are well developed and there is every reason to anticipate the best season of choral music in the history of the city.

Mme. Bloomfield-Zeisler's Plans.

Mme. Fannie Bloomfield-Zeisler begins an active season of concert work at Cleveland on November 7. Her November engagements will take her as far North as Minneapolis, Minn. She will then travel South as far as New Orleans and will appear in New York for the first time in two seasons after the holidays.

Miss Silva Scores Again.

PARIS, Nov. 4.—Marguerite Silva, an American singer, appeared to-night at the Opera Comique in "Cavalleria Rusticana." She was a brilliant success. The house was crowded.



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BALTIMORE AUDIENCE ACCLAIMS LHEVINNE

NOTED RUSSIAN PIANIST BEGINS EXTENDED AMERICAN TOUR AUSPICIOUSLY.

Brilliant Opening of Peabody Institute's Series of Artist Recitals—Many People Stand Through-out and Others Unable to Gain Admission.

BALTIMORE, Nov. 5.—With Josef Lhevinne as the opening attraction, the Peabody Institute officials had the pleasure of witnessing an overflow house at the first of its artist recitals for the season last Friday. Standing room was at a premium and many people were turned away before the concert began.

This was Lhevinne's first appearance in Baltimore and the air was full of musical electricity. The distinguished Russian impressed his audience as a musician of the highest rank, absolutely devoid of mannerisms, whose playing is marked by simplicity and flawless execution and fine dynamic gradations.

With his rendering of the tempestuous finale of Beethoven's "Moonlight" Sonata he made a conquest of his hearers, who were afterwards aroused to unvoiced enthusiasm by the break-neck speed and marvelous lucidity with which he played Schumann's toccata. The Czerny octave study was also an exhibition of remarkable speed and unfailing accuracy, while his Chopin playing was notable for finely restrained poetic sentiment, the barcarolle being given with special richness of coloring. Demands for encores were frequent throughout the programme.

Altogether it was an auspicious opening of Lhevinne's American tour and augurs well for the cordiality of his reception when he returns to Baltimore to give another recital and to play with the Philadelphia Orchestra during the Winter.

GADSKI IN PHILADELPHIA.

Appears as Soloist With Quaker City Symphony Orchestra.

PHILADELPHIA, Nov. 5.—The Philadelphia Orchestra Concerts Friday afternoon and Saturday night attracted large audiences. Every seat in the Academy of Music was filled and large numbers were unable to gain admittance. Undoubtedly the announcement of Mme. Gadski as soloist was a potent factor. She sang the aria "Wie nahte mir der Schlummer" from von Weber's "Der Freischütz," Franz Schubert's "Gretchen am Spinnrad" and Wagner's "Traume" with all the artistic grace and skill in lyric resource naturally expected of her.

After repeated calls she gave two German lieder, with piano accompaniment, as encores. The orchestral numbers comprised Mendelssohn's "Midsummer Night's Dream" overture; Bach's Suite in D major; Franz Schubert's Symphony No. 3 in B minor and Edvard Grieg's "Peer Gynt Suite" op. 46.

KARK MUCK'S OPINION.

Tells Friend What He Thinks of the Boston Symphony Orchestra.

BOSTON, Nov. 7.—Karl Muck's opinion of the Boston Symphony Orchestra was given in conversation with a visitor to Boston a short time ago. He said: "Of course, I knew I was coming to a splendid orchestra, but I really had no idea of what the Boston Symphony really is. Its wind choirs are the most beautiful, and as for the strings, I have never heard such strings in all my life."

Troy to Help MacDowell.

TROY, N. Y., Nov. 7.—At the rehearsal of the Troy Vocal Society Tuesday night action was taken in regard to the fund being accumulated throughout the country for the benefit of Edward MacDowell, the great composer, now hopelessly ill. After discussion it was voted to put the matter in the hands of the Board of Directors and they will take definite action in the near future.

Burrian's Successor Named.

DRESDEN, Nov. 7.—Dr. von Bary, one of the recent graduates of the opera school at Bayreuth, has been engaged as first tenor at the Royal Opera House at Dresden, to take the place of Carl Burrian, who goes to the Metropolitan Opera House in New York.

Orlando Rouland's New Portrait of Mme. Samaroff, the Pianiste



Orlando Rouland, whose portraits of President Roosevelt and other celebrities have won him considerable fame, recently completed an interesting portrait of Mme. Olga Samaroff, the distinguished American pianiste, who is now meeting with popular favor wherever she appears in recital. The original, of which the above illustration is a reproduction, is considered by all who know Mme. Samaroff, a remarkable likeness of the young artist.

The portrait, which is at present on ex-

hibition in Boston will be brought to Steinway Hall, New York.

Mme. Samaroff's grandmother was her first teacher, and it was under her that she obtained her first knowledge of Dr. William Mason's "course of piano technique." When the young student entered the Paris Conservatoire she was particularly commended for her excellent technique.

Mme. Samaroff is an American by birth, and the history of her work as a student and performer is most interesting. Her present recital tour has amounted so far to a series of triumphs.

will breast the tape likewise. We cannot all win, but we can all start, I suppose.

"The fact of the matter is a little more of this sort of thing would create more interest among amateur musical talent in the twinkling of an eye than we musicians can do in a lifetime. It is a splendid idea and as Toronto boasts eight good choruses, I shouldn't be at all surprised to see a fine contest at Ottawa among these large choruses. The general complaint among us is a lack of interest shown for our work. We have no such complaint now, and we must show our appreciation by going for this cup and in no niggardly sort of way either."

FESTIVAL IN PHILADELPHIA.

Interesting Musical Event Arranged to Take Place This Month.

PHILADELPHIA, Nov. 7.—On the evening of Monday, November 19, at the Church of the Saviour, a Music Festival will be held under the direction of Julius G. Bierck, Dean of the American Guild of Organists and organist and choirmaster of the church. The affair promises to be of unusual interest and musical value.

The parish choir will be augmented by the choir of St. Luke's Church, Germantown, and the following distinguished organists will assist: George Alex. A. West, Samuel A. Baldwin, Samuel Tudor Strang and Russell King Miller.

PORTLAND AROUSED BY GABRILOWITSCH

STAID NEW ENGLAND TOWN GIVES YOUNG RUSSIAN AN OVATION.

First Recital in His American Tour Proves to be a Tremendous Success—Audience Demands Encore After Encore—Fine Programme.

PORTLAND, ME., Nov. 6.—Ossip Gabrilowitsch gave the first recital in his American tour, at the City Hall here last night. The brilliant young pianist aroused an enthusiasm rarely manifested in this staid and rather frosty section of Puritanic New England. His programme follows:

1. Prelude A Minor	Sarabanda, E Minor	Bach
	Gavotte, B Minor	(Arranged by Saint-Saëns)
2. Sonata, B Flat Minor	Grave-doppio Movimento	
	Scherzo	
	Marcia Funebre	
	Presto	
3. Nocturne, F Major	Mazurka, B Minor	Chopin
	Polonaise, A Flat Major	
4. Prelude, A Minor	Prelude, D Minor	Arensky
	Thème Varié, op. 4	Gabrilowitsch

The nocturne in F major proved to be delightful as played by Gabrilowitsch. The polonaise in A flat major was given with vim and dash, yet at all times with scrupulous care, never losing or slighting a note even in the tremendous sweep of the crescendos.

The polonaise brought fourth such volumes of applause that after bowing his thanks a number of times, Gabrilowitsch graciously seated himself and played a Chopin waltz for an encore.

After two short preludes by Arensky, came the Gabrilowitsch number, his fourth work, the "Thème Varié," given its first American production on this occasion. It is of a high order of composition and he played it as only a composer can play his own works. The theme is varied many times and in ways which show the infinite play of the Russian's imagination—lightly and daintily for a time, again with a touch of passion, at times with the meditative calm of reverie and finally in masterful force, yet always clear and always purposeful.

The audience liked Gabrilowitsch's work so well that it would not leave till he had responded with an encore—and even then went reluctantly.

MR. AND MRS. SAVAGE HEARD.

Prominent Vocalists Sing for Guests of American Institute of Applied Music.

An enjoyable musicale was held at the American Institute of Applied Music last Saturday afternoon, when Kate Chittenden, the dean, and her associates were "at home" to a large assemblage of music-lovers.

The programme was supplied by Paul Savage, the well-known vocal instructor, and his gifted wife, Ruby Cutter Savage, their daughter Ruth officiating as accompanist. In Martin's "Plaisir d'Amour" and Seechi's "Love Me or Not." Mr. Savage's rich, powerful, well-rounded baritone was displayed to fine advantage, his interpretations being characterized by marked refinement of taste. Mrs. Savage, who is the possessor of a pure soprano voice of great range, sang Matter's "Che Gioja," an Old English "Pastoral" and Hildach's "Lenz" with delicacy and brilliance of style.

Concert Series For Albany.

ALBANY, Nov. 7.—Arrangements for the sixth season of subscription concerts in this city have been completed by Frank Sill Rogers, who announces the following list of artists: December 13, at Harmanus Bleecker Hall, Mme. Gadski in song recital; February 4, Ten Eyck Ball room, Mme. Fannie Bloomfield-Zeisler, in piano recital; March 4, Ten Eyck Ball room, Elsa Ruegger, cellist and Cecil Games, tenor; April 8, Ten Eyck Ball room, Emilio de Gogorza in song recital.

Will Sing at Saint-Saëns Concert.

DETROIT, Nov. 7.—Lilly Sheila Powell, the famous Celtic soprano who will tour America the coming season, has been engaged to sing at the Detroit engagement of Camille Saint-Saëns on December 5. Miss Powell will sing some of the distinguished French composer's best known works.

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Beginning December, 1907

New York Appearance December 7, at CARNEGIE HALL, with MR. WALTER DAMROSCH and the New York Symphony Orchestra.

"Mr. Macmillen is a violinist, whose talent is conspicuous. Not only has he a brilliant technique, but he contrives to insinuate a suggestion of genuinely artistic feeling into everything that he undertakes. His playing of Paganini's concerto in D was showy enough to satisfy the most exigent lover of instrumental fireworks, and he gave Mozart's Andante and Rondo in G with perfect taste and expression."

The Daily Graphic, May 31st

DIRECTION:

LOUDON CHARLTON
CARNEGIE HALL, NEW YORK



THE CROWN PRINCESS HONORS MISS FARRAR

AMERICAN SOPRANO MAKES FAREWELL APPEARANCE BEFORE GERMAN ROYALTY.

Critics Startled by a Marguerite With Hair Dressed in Modern Style—May Sing in Berlin Again at Close of Season in America.

BERLIN, Nov. 2.—Geraldine Farrar, who sails for New York next week, sang in Massenet's "Manon," in Potsdam, on Tuesday, as a farewell appearance, before the Crown Prince and Princess.

In view of the exaggerated reports so persistently circulated a few years ago concerning the Crown Prince's infatuation for the fair American singer, the event has evoked much favorable comment as a graceful termination of Miss Farrar's pres-



MISS FARRAR IN "MANON"

American Soprano and Franz Naval in Leading Roles of Massenet Opera

ent engagement at the Royal Opera here.

The Crown Princess presented her with signed portraits of herself and the Prince, and also an umbrella with a lapis lazuli handle.

The independent little American recently made the stolid German critics gasp and rub their eyes by abandoning the traditional Gretchen make-up in Gounod's "Faust," and substituting a high, modern coiffure for the two long, flaxen plaits down her back. It was a rather audacious experiment, and not altogether a success.

Her admirers here—and they are legion, as is evinced by the "Ausverkauft" sign whenever she sings—note with satisfaction that she may again be heard in Berlin at the end of the Metropolitan Opera season, as by the terms of her contract with Mr. Conried she is free to accept European engagements for a limited length of time every year.

GERALDINE FARRAR SAILS.

Brilliant Young American Singer Receives Ovation at Berlin Farewell.

BERLIN, Nov. 5.—Geraldine Farrar made her last appearance at the Royal Opera House last night and was given an ovation, in which royalty and nobility participated enthusiastically. She sails for America tomorrow.

Though the performance of "Manon" in Potsdam last Tuesday was intended as a farewell appearance before the Crown

Prince and the Crown Princess, these distinguished admirers of the American soprano have since come to Berlin twice to hear her. At the close of a concert in which she sang on Friday several young women rushed onto the platform and insisted upon embracing her.

GRACIA RICARDO GIVES A RECITAL

American Soprano Heard in New York After Prolonged Period of Study in Europe.

Gracia Ricardo, an American singer who has spent several years in study and concert work in Europe, made her first appearance in New York since her return in Mendelssohn Hall on Thursday of last week.

The quality of Mme. Ricardo's voice, which is a light but agreeable soprano, was displayed to the best advantage in the aria of *Donna Elvira* from Mozart's "Le nozze di Figaro." In the more modern dramatic numbers, such as Berlioz's "L'Absence," there were moments when it seemed forced and dry, which may have been due to a temporary hoarseness. While the interpretations of the *lieder* were not in every case satisfying, Schubert's "Auf dem Wasser zu Singen" and Schumann's "Nussbaum" and "Röslein" were given with grace and delicacy, and Franz's "Sterne mit den goldenen Füßchen" received a dainty rendering. The programme also contained a group of Brahms' songs, Frank van der Stucken's "In the Night" and "Sweetheart Mine," and two songs in manuscript by Patrick O'Sullivan, the Irish-American composer now resident in Berlin.

DONALDA WILL SING IN HER NATIVE CITY

Arrangements Perfected for the Appearance of Operatic Star in Montreal.

MONTREAL, Nov. 5.—Mlle. Donalda (Pauline Lightstone), the Canadian singer and one of Mr. Hammerstein's drawing cards for the coming operatic season in New York, will be heard in her native city, Montreal, Monday, November 19. Ada Moylan and Frank A. Veitch have completed arrangements for this visit, the event to take place in the Arena whose monstrous capacity will surely be taxed to its utmost. It is understood that Monsieur Seveilhac and other artists will also appear on this occasion.

The wonderful career of this young vocalist has aroused the greatest interest in the world over and especially here. Some five years ago she gave a concert at which hardly any but friends and acquaintances attended, before her departure for Europe.

LACHMUND PUPIL PLAYS.

Esperanza Barbarroza Gives Enjoyable Piano Recital in New York.

A piano recital of unusual interest was given Monday evening by Esperanza Barbarroza, a pupil of Carl V. Lachmund at the Lachmund Conservatory of Music, in New York.

Miss Barrozoa displayed exceptional technique and versatility, her insight into the intricate and difficult compositions presented being notable. Among the selections were Liszt's "Rhapsodie Espagnole" which was enthusiastically received.

Signor Agramonti the well known vocal instructor and uncle of Miss Barrozoa, delivered a short address at the close of the recital in which he expressed his astonishment over the progress made by the pianiste.

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"MADAM BUTTERFLY" HERE NEXT MONDAY

SAVAGE PRODUCTION WILL BE A BRILLIANT SOCIAL AND MUSICAL EVENT.

Three Prima Donnas, Never Before Heard in New York Will Alternate in the Title Role—Florence Easton's Appearance.

The sale of seats for the first performance in New York of Puccini's new Japanese grand opera, "Mme. Butterfly," which is to occur at the Garden Theatre Monday evening, was opened Thursday morning. Reservations for seats and boxes have been received in quantities at the theatre in the past two weeks that presage a success of the most marked nature for the new opera.

The character of the production, the ovation accorded the opera in Europe and the elaborate arrangements made by Mr. Savage for its New York premiere promise to make the opening night a notable musical and social event. Ever since "Mme. Butterfly" was first staged in Milan two years ago preparations for its introduction to America in its Englished form, have

been in progress under the personal direction of Mr. Savage.

The story is one of powerful attractiveness and possesses novelty to a marked degree. Mr. Savage has provided three sets of principals for the leading roles and three conductors for alternate direction of the orchestral body of sixty musicians. The conductors will be Walter Rothwell, who studied with the great Mahler and conducted the Savage production of "Parsifal" two seasons ago; Alfred Feith, of the Royal Opera at Berlin, and Cornelis Dopper of Amsterdam.

Three prima donnas never heard before in this city will alternate in the title rôle. These are Elza Szamosy, who created for Puccini at the Royal Opera, Budapest, the leading rôle, Cho-Cho-San; Rena Vivienne, a pupil of Victor Maurel, who is regarded favorably by the composer, and Florence Easton, of the English singing forces of the Moody-Manners, Covent Garden, London, Company. The rôle of Suzuki, Butterfly's faithful maid will be alternated by two New York singers, unknown to their native city save through their success in opera at Berlin, Dresden and Leipzig. They are Harriet Behnee and Estelle Bloomfield. It will be seen from this that the New York premiere will have not only the element of novelty, but the added charm of the débuts of five prima donnas, all said to possess youth, beauty and rare vocal attainment.

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ON TOUR
Summer Address
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NEW HAVEN OUTLOOK BRIGHT THIS SEASON

OPENING CONCERT OF SYMPHONY
ORCHESTRA WAS GIVEN
ON TUESDAY.

Organization Growing Steadily in Public Favor and
Enlarging its Scope and Membership—Man-
agers Engage Leo Schultz as Leading 'Cellist

NEW HAVEN, CONN., Nov. 6.—The musical season in New Haven formally opened this evening with the first of the series of concerts by the New Haven Symphony Orchestra, Dr. Horatio Parker conducting, in Woolsey Hall.

The programme included Mendelssohn's symphony in A minor (Scotch), the beautiful Tchaikovsky suite for orchestra, opus 55, and the overture to Mozart's "Magic Flute." Corinne Rider-Kelsey, the soloist, sang the aria of *Micaela*, from "Carmen," with orchestra and a group of songs with piano accompaniment.

The growing patronage of the organization on the part of the public means a better and a larger orchestra. Already it has been planned to enlarge and strengthen the various choirs. In fact, as the prospectus sets forth the repertoire is to be substantially enlarged this year by the addition of works not hitherto heard in New Haven, so that with an increase in the membership of the orchestra as well, a series of programmes will be offered more attractive than those of any previous season.

One of the most interesting announcements the managers have made is that Leo Schultz, will lead the 'cellos. He is one of the most distinguished 'cellists in this country and New Haven is fortunate in having secured his services.

Buffalo Musician Describes His Visit To Anton Bruckner's Home

By Angelo M. Read.

The Mozart Music Festival at Salzburg, this year, was made notably interesting on account of the brilliant performance, under the direction of Richard Strauss, of Anton Bruckner's last great work, his Ninth Symphony.

This recalls a visit to Dr. Bruckner, when he was composing this symphony. He was then living in Vienna, in a humble flat approached by a winding stairway.

The entrance to his music room was through a dark, narrow hallway. Part of the floor space of the hall was covered by what appeared to be a window of green leaves and decayed flowers.

On closer inspection this proved to be the wreaths or trophies received by the master at different times, from all parts of Europe, wherever his works had met with success. The walls of this hall were also hung with wreaths.

The music room contained a much-used grand piano, the top of which served as a catch-all for manuscripts, music and dust.

Along the walls were a few chairs, and high and low packing boxes. These, like the piano, were covered with manuscripts and music paper. The visitor found the

NEW DIRECTOR APPOINTED

Michigan Church Selects Clyde A. Nichols
for its Chorus Choir.

DETROIT, MICH., Nov. 5.—Clyde A. Nichols, tenor, well known as one of the progressive instructors of Detroit as well as through his satisfactory connection with various churches in this city, has been engaged as tenor soloist of St. Andrew's



CLYDE A. NICHOLS
Detroit Tenor Who Assumes Direction of a
New Chorus Choir

Presbyterian Church, Windsor. He also becomes director of the chorus choir of forty voices. Organization of the chorus will be rapid under Mr. Nichols' leadership, and its success is almost assured. Mr. Nichols is a pupil of Frederick Bristol, of New York, and has had practical training for the work.

ALFRED WILEY GIVES RECITAL.

Minneapolis Audience Applauds Popular
Baritone and Talented Pupil.

MINNEAPOLIS, Nov. 4.—An interesting concert was given last week by Alfred Wiley, baritone, and his pupil, Alma Olsen, soprano. Mr. Wiley's rendering of Von Fielitz's cycle, "Eiland," added another success to his already lengthy list.

Miss Olsen's presentation of her numbers was such as to elicit the warm admiration of the audience and to reflect credit upon her teacher. Her high notes are especially sweet and clear.

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Located in New York, Has Been Successful in
Several Capacities—Comes of Musical Family.

Charles Albert Baker, who presided at the organ at Mme. Schumann-Heink's recent recital in Carnegie Hall, has been engaged as piano accompanist for the great contralto's Spring concert tour at the conclusion of her season at the Metropolitan Opera House.

Mr. Baker, who is but twenty-two years old and a son of Dr. George B. Baker of Denver, Col., is the official accompanist of the Mendelssohn Club of New York and the Hammond Choral Society of Brooklyn. Before leaving Denver three years ago he attracted considerable attention as a conductor by directing a performance of Coleridge-Taylor's "Hiawatha" at Denver's first music festival. Since coming East he has appeared as accompanist with many of the most prominent artists before the public.

Mr. Baker belongs to a musical family. His mother was founder of the Tuesday Musical Club of Denver, and its president until her death. His brother, Frederick, is a popular violinist; another brother, Henry, is a well-known basso and chorus conductor in California; and his sister-in-law, Genevra Waters Baker, is one of the leading violinists of the West.

THE GRIENAUERS DELIGHT BUFFALO

Distinguished 'Cellist and His Gifted
Wife Enthusiastically Received
in Bison City.

BUFFALO, Nov. 5.—The audience that assembled to hear Karl and Elizabeth Grienauer in their 'cello and song recital at the Lyric Theatre, on Thursday, enjoyed one of the most artistically rendered programmes ever heard in this city.

Mr. Grienauer's ability and attainments as a 'cellist easily place him in the very front ranks of masters of that instrument. He has every quality that the connoisseur can desire. Nothing is lacking in technique, finish or force, and he renders the most difficult compositions with astounding brilliancy and ease. His playing, which is unsurpassed for breadth and wealth of tone and intensity of poetic feeling, evoked enthusiastic applause and demands for encores. Mme. Grienauer sang two groups of songs disclosing a voice of great range and flexibility, well trained according to the best traditions, and particularly agreeable through the middle register. The recital, as a whole, made an impression that will guarantee these artists a most cordial reception whenever they return to Buffalo.

Gadski Gets \$2,200 in Chicago.

CHICAGO, Nov. 5.—Mme. Johanna Gadski drew a \$2,200 house last Sunday afternoon in Orchestra Hall.

Louise ORMSBY

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OPERA COMPANY'S TOUR.

Chicago Organization Appears in Cities
of the Northwest.

CHICAGO, Nov. 5.—The Standard Opera Company which was organized in Chicago, during the latter part of the Summer, has been on tour through the Northwest for the last six weeks, presenting "Martha" and "The Bohemian Girl," with remarkable success. Margaret H. Brown is manager of this company, and Cecil De Mille has charge of the dramatic production and also sings the comedy rôles in the operas.

The public has manifested great interest in the tuneful operas presented, and a success for Miss Brown similar to that secured by Miss Ober some years ago with the famous Ideal Opera Company, seems assured. The operas are sung by young, fresh voices, and are presented with a handsome environment in the way of costumes and scenery. An excellent orchestra is carried by the company which enlists forty singers.

GAVE TWILIGHT CONCERT

Grace Hamilton Morrey Entertains in
Columbus, Ohio.

COLUMBUS, O., Nov. 5.—Mrs. Grace Hamilton Morrey, one of the most talented pianists of the Middle West, gave the first Twilight Concert at the University chapel, last week.



GRACE HAMILTON MORREY

Columbus Woman One of the Most Talented
Pianists of the Middle West

Mrs. Morrey studied with Leschetizky in Vienna, and since her arrival in Columbus, about five years ago, has played in many concerts in this and neighboring cities, with decided success.

On three occasions during the last nine months, she has been engaged to play at Hoosier University—the third concert taking place last Friday.

Young Violinists Return.

Ralph and Mitchell Kellert, two young Canadian violinists, who made their débüt in the Waldorf-Astoria under the patronage of several society women four years ago, arrived last week from Europe on the *Zeeland*.

LOUISVILLE SEASON OPENS AUSPICIOUSLY

JOHN SURMANN PROVES A WORTHY SUCCESSION TO KARL SCHMIDT.

Philharmonic Orchestra Renders Programme of Well-Known Compositions in Artistic Manner—Warm Reception for Grace Coffman.

LOUISVILLE, Nov. 5.—The opening concert this season of the Philharmonic Society given last week, served to demonstrate that in John Surmann no mistake has been made in the selection of a successor to Karl Schmidt.

The auditorium was well filled, and the audience testified in enthusiastic fashion its approval of the work of the orchestra and the soloist, Grace Coffman.

Mr. Surmann acted wisely in the make-up of his programme, giving more of the shorter and more popular selections, and fewer of those that have in the past proven somewhat too pretentious for the orchestra as a whole, and too heavy for the majority of the patrons.

The work of the orchestra in the opening number, the "Priests' March," from Mendelssohn's "Athalie," was particularly good, and made the audience eager for everything that followed. The intermezzo from "Cavalleria Rusticana," and the "Stradella" and "Poet and Peasant" overtures were rendered in a careful and finished manner, as were all the other numbers.

Miss Coffman was recalled several times after singing "The Page's Song," from "Les Huguenots." She possesses a brilliant soprano voice of pleasing quality, and uses it well. She was accompanied by Mary Louise Warren.

Mr. Surmann showed that he is a most capable conductor, fully competent to take up the work where Mr. Schmidt left it.

"THE MAGIC FLUTE CAST."

Carl Fique Announces Singers who will Appear in Opera.

Carl Fique, chairman of the music section of the Allied Arts Association in Brooklyn, and musical director of the opera, "The Magic Flute," to be given by the association at Association Hall, Wednesday evening, December 5, announces the following cast of characters:

The Queen of Night.... Mrs. Alma Webster-Powell
Pamina..... Mrs. Katherine Noack-Fique
Papagena..... Marguerite Steinberger
First Lady of the Queen..... Elsa B. Harris
Second Lady of the Queen..... Mrs. Adele Krueger
Third Lady of the Queen..... Bertha Peters
First Genio of Temple..... Emma McGrawne
Second Genio of Temple..... Mrs. Emma B. Sibley
Third Genio of Temple..... Mrs. Christine Adler
Tamina..... Robert Craig Campbell
Sarastro..... John E. Gerstenberg
Monostatos..... Jacob Ring, Jr.
Papageno..... Forbes Law Duguid
Speaker of the Temple..... Wilfred Edge
First Priest..... H. Miller Mudson
Second Priest..... W. O. G. Jones
First Armed Man..... Harry Perine
Second Armed Man..... Eugene V. Brewster

Miss Richolson Makes Her Début.

Edna Richolson, a pupil of Rafael Joseffy, made her New York début at Carnegie Hall last night, when she played the Chopin concerto in F minor and Liszt's concerto in E flat, assisted by the New York Symphony Orchestra under Walter Damrosch. A more extended review of the concert will be given in next week's issue of MUSICAL AMERICA.

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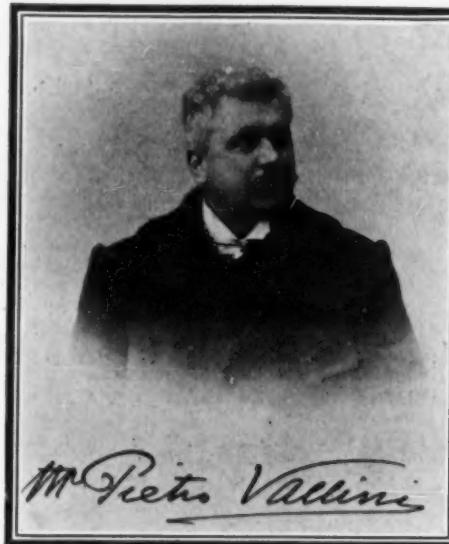
Celebrated Vocal Instructor Now a Member of Faculty—His Admirable Record.

BOSTON, Nov. 5.—Pietro Vallini, the celebrated vocal teacher, who is to be a member of the faculty of the New England Conservatory of Music, has arrived in Boston, accompanied by Signora Vallini. He will teach in the vocal department and will be in daily attendance at the Conservatory as a teacher of voice and as a conductor of the opera school, which was so successfully initiated by the late Sig. Bimboni.

He was born in Florence, Italy, October 25, 1859, and his early education was pursued there, where he studied pianoforte with his father, and harmony and counterpoint with Magi. His first study of composition was with Mabellini, and later with Scontrino at Milan.

His début as an orchestral and operatic conductor was made at Piacenza in 1885. During his long and successful career as a conductor, he has appeared in many cities, among them Madrid, Barcelona, St. Petersburg, Rome, Milan, Florence, Naples, Havana and Buenos Ayres, as well as in large cities in Mexico, in San Francisco and other coast cities in this country.

Among his pupils may be mentioned



Constantini, Augustini, Darclee, Burchi, Montanari, Guidice, Othon, Julia and Cioni. Many famous singers have been under his direction, the best known of whom are Scotti, Patti, Burghi, Teodolini, Tamagno, Cremonini, Ancona, Tetrazzini and Bellincioni.

Sig. Vallini has also achieved success as a composer, and conducted the first performance of his own opera, "Voto" in Rome—Cremonini, Pietri, and Darclee appearing in the chief rôles. He had the honor of conducting the first performance of Mascagni's operas, "Zanetto" and "Silvano."

it, make it part of me. Often when I take up a song I find that I have not fully assimilated it, and am compelled to put it aside for a time, sometimes for a year, until I can really feel it.

"I asked Mr. Conried to tell me the rôles he wanted me to sing by June 1. When he said that he could not tell then, I extended the time to June 15. He was not ready, and so I had to give up the idea of taking up two or three new rôles, as I had been prepared to do when he first talked with me. Finally, at the end of July, he asked me to take up 'L'Africaine' in Italian. I had sung in that opera in French, and would have been prepared to take it up in French, but did not care to undertake it in Italian in such short time. I proposed that it be produced in French, but Mr. Conried explained that he wished to have Mr. Caruso in it, and that Mr. Caruso would not be prepared to undertake it in French.

"Under such circumstances I told him it would be better for me to undertake only the rôles in which I am prepared. That will be no hardship on him or me, for with the number of performances I have with the opera company this season my repertoire will just about fit, and I can give performances in these operas that satisfy me. However, I shall not come to sing again with Mr. Conried unless I have new rôles, as I do not wish to stand still."

Van Der Stucken Again Chosen.

CINCINNATI, Nov. 5.—The Cincinnati May Festival Association has announced that Frank van der Stucken has been engaged as musical director of the May Festival to be held in 1908. Mr. Van der Stucken has called the first rehearsal of the chorus for work on Handel's "Messiah," which will be given on Christmas night, with the assistance of the Cincinnati Symphony Orchestra, and eminent soloists.

NATIONAL MOVEMENT AGAINST CHARLATANS

RHODE ISLAND VOCAL INSTRUCTOR SUGGESTS EXTENSION OF CRUSADE.

A. De Guichard Recites His Efforts in Effecting a Reform of Existing Conditions in Profession in His State—Urges Co-operation.

To the Editor of MUSICAL AMERICA:
Dear Sir:

It was my privilege, some three weeks ago, to send you my adhesion to the crusade against quack vocal instructors and to offer to help the movement.

For the past three or four years I have constantly urged the necessity of a similar crusade here in Rhode Island, where fakeism is more outrageous, far more, than in New York. So far my efforts have been unsuccessful.

Supported by your article of the 6th inst. I have endeavored to start a purifying movement here by, first of all, trying to get the two Providence daily papers to insert an appeal to the public in the shape of a letter fully exposing the state of charlatanism here and quoting your article. I am very sorry to say that these dailies have ignored the letter, most probably from motives of a very evident commercialism.

Therefore, seeing the difficulty of obtaining any public action here by the papers, at the present time (although a barber is required to undergo an examination and obtain a certificate before he may shave), might I suggest that the movement in New York be a National one, and not for the State of New York alone. Let it be so organized that teachers in other states, especially in New England (where fake teachers most do congregate), may be examined by the New York Board and obtain its certificate. The possession of the latter would at least prove the teacher's worth and place him or her high above the charlatan.

Of course, the examining board will be above suspicion, thoroughly competent in the art of voice instruction, and from which the prominent musical patron who is not a practical vocal instructor should be rigorously excluded (as an examiner).

Although unsuccessful with the daily press, I shall endeavor to interest prominent personages here in order to do eventually for Rhode Island what you are accomplishing so admirably in New York.

Please command my services if useful to you.

Very truly yours,
A. DE GUICHARD.
Providence, R. I. Oct. 30, 1906.

"ROBIN HOOD" TO BE GIVEN.

Operatic Society of Boston Will Revive De Koven's Operetta.

BOSTON, Nov. 4.—The Boston Operatic Society of practiced amateurs, who cultivate operetta diligently, will give two performances of de Koven and Smith's "Robin Hood" on December 5.

D. E. Bowen will take Barnabee's former part of the *Sheriff of Nottingham*; William Wilson will be *Sir Guy*; George B. Bigelow, *Friar Tuck*; W. T. Wingfield, *Robin Hood*; A. R. Marshall, *Little John*, and Helen Mahler, *Maid Marion*. Herbert Forrest Odel will be the conductor and James Gilbert the stage manager.

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OPERA

NEW NAMES AMONG OPERA BOX HOLDERS

JOSEPH H. CHOATE AND GENERAL
PORTER NEW PATRONS OF
METROPOLITAN.

Thirty-Five Sub-Leases Recorded in Mr. Conried's
List For the Coming Season—Personnel of the
"Diamond Horseshoe."

Frank N. Dodd, the secretary of the stockholders of the Metropolitan Opera House property, has just finished his yearly task of tabulating the sub-division of the audience which witnesses the performances from that expensive and exclusive vantage point, the "diamond horseshoe."

The list of parterre box holders adds few new names to the list of last year, but it shows that the thirty-five men and women who own the boxes have been generous, if such a word can be used appropriately in this instance, in allowing their friends the privilege of using their parterre boxes at \$100 to \$150 a night.

Mrs. Astor, who has missed few performances of opera in this city since the first days of the Academy of Music, will again occupy her box, No. 7. James Henry Smith will bring over his bride, formerly the wife of Rhinelander Stewart, and occupy box 26. Gen. Horace Porter and Joseph H. Choate will make their debuts as parterre box hosts. Mrs. Vanderbilt will not return from Europe with her daughter, Miss Gladys Vanderbilt, until January, and for the first time in many years celebrated No. 31 in the parterre will be subleased.

James Stillman, the banker, will establish a new record as an opera patron. He has secured four openings in two boxes, which means that his grand opera will cost him nearly \$7,500 for the seventeen weeks of the season. Mme. Nordica, who is the only opera singer who ever succeeded in leasing a parterre box, will not return this Winter. She had box No. 34, owned by James B. Haggan, last year.

Society will be distributed through the parterre row this season as follows:

Box 1. Mrs. Ogden Goelet and E. H. Crosby.
Box 2. Richard Mortimer, Capt. Philip M. Lydig, Miss Annie Learoy, Pembroke Jones, Mrs. Frederick Pearson, and A. D. Juilliard.
Box 3. R. T. Wilson and E. Reeve Merritt.
Box 4. August Belmont, Daniel Guggenheim, W. B. Parsons, Joseph H. Choate, and Whitney Warren.
Box 5. Clarence M. Hyde, Jules H. Bache, John Notman, and Mrs. Harold Brown.
Box 6. William K. Vanderbilt.
Box 7. Mrs. Astor and Col. John Jacob Astor.
Box 8. Cornelius N. Bliss, M. C. D. Borden, and John Claffin.
Box 9. Charles T. Barney and James Lawrence Breese.
Box 10. George F. Baker, H. C. Fahnestock, Harris Fahnestock, and Mrs. Frederic F. Thompson.
Box 11. Perry Belmont and William B. Leeds.
Box 12. Henry Clews and George J. Gould.
Box 13. H. A. C. Taylor, Gen. Lloyd S. Bryce, and James Lawrence Breese.
Box 14. George Henry Warren, Charles W. Morse, and W. Starr Miller.
Box 15. James Stillman, C. O. D. Iselin, and Alfred Chapin.
Box 16. Mrs. Trevor, George Bliss, and Henry Sloane.
Box 17. William D. Sloane.
Box 18. C. B. Alexander, the Misses Brice and Ralph Pulitzer.
Box 19. E. R. Thomas and James Speyer.
Box 20. D. O. Mills, and James Gayley.
Box 21. Charles Steele, Mrs. J. Hood Wright, Mrs. John Markle and Mrs. C. H. Coster.
Box 22. W. Seward Webb, Arthur B. Heinze, and W. G. Oakman.
Box 23. Elbridge T. Gerry, E. J. Berwind, and O. G. Jennings.
Box 24. Mrs. Goelet, E. H. Harriman, Egerton L. Winthrop, and Mrs. Trevor.
Box 25. G. G. Haven, John E. Parson, and Frederick Cromwell.
Box 26. James Henry Smith, James Stillman, the Misses Babcock, and Charles Steele.
Box 27. George S. Bowdoin, Franklin Bartlett, and Charles Lanier.
Box 28. W. Bayard Cutting, R. Fulton Cutting, and Jacob H. Schiff.
Box 29. Mrs. Richard A. Gambrill, Dallas B. Pratt, Mrs. Charles W. Baldwin, and Gen. Horace Porter.
Box 30. Harry Payne Whitney.
Box 31. Mrs. Vanderbilt.
Box 32. Luther Kountze, W. De Lancey Kountze, Bradish Johnson, and Gerald L. Hoyt.
Box 33. Thomas Hitchcock, E. Francis Hyde, J. Wysong, and Mrs. Frederick Pearson.
Box 34. James B. Haggan, Otto H. Hahn, James W. Gerard, and C. P. H. Gilbert.
Box 35. J. Pierpont Morgan.

POPULAR TENOR OPENS A STUDIO

William H. Rieger Will Hereafter
Divide His Time Between Concert
Work and Pupils.



WILLIAM H. RIEGER

Well-known Oratorio and Concert Tenor, Who
Will Teach in New York This Season.

A bit of news of much interest and importance to vocal students is the announcement that William H. Rieger has opened a studio in New York.

Of all the male singers both of this country and Europe, but few have sung so frequently in oratorio as has Mr. Rieger, whose well-poised style and pure tenor voice of a rarely sympathetic quality make him one of the most sat-

isfactory interpreters of sacred music before the public to-day. His distinction in this field of art, as well as in concert and recital work, has long been recognized, and in the course of his tours he has sung in almost every city of importance in the United States and Canada. An artist of unusual breadth of experience and authority of interpretation, he is pre-eminently fitted for the rôle of instructor.

In addition to this new departure Mr. Rieger will still continue his concert work, having booked a great number of engagements for this season.

DR. MUCK IN NEW YORK.

New Boston Symphony Orchestra Con-
ductor Introduced Here.

The first Boston Symphony concert of the New York season was given in Carnegie Hall Thursday evening, November 8. This, and the concert to-day, mark the first appearances in New York of Dr. Karl Muck of the Royal Opera, Berlin, who is the conductor of the Boston Symphony Orchestra for the present season, having come to America on a special leave of absence, granted him last Spring by the German Emperor after a long series of negotiations.

As these concerts were planned primarily to introduce Dr. Muck to the New York patrons of the Boston Symphony, no solo artist has been scheduled for either programme. The concerts will be fully reviewed in MUSICAL AMERICA next week.

Sembrich in the West.

CHICAGO, Nov. 5.—Mme. Marcella Sembrich sang to 10,000 people in two concerts last week in the great new Auditorium at Dallas, Tex. She was the greatest attraction during the session of the State Fair. She gave a return concert in this city Friday evening at Orchestra Hall, giving a charming programme with the finest finish of vocal art.

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Another step forward was the incorporation of the ANGELUS entirely within the case of a high grade piano, making one complete instrument. The KNABE-ANGELUS is the union of the peerless Knabe piano and the ANGELUS, and beyond question is the finest player-piano offered to the public. The EMERSON-ANGELUS consists of the sweet tone Emerson, in which is installed the ANGELUS. This combination is an excellent one and has met with greatest favor ever since it was introduced.

LOCAL AGENCIES IN ALL THE PRINCIPAL CITIES.

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MR. CONRIED'S BOARD OF DIRECTORS MEET

ANNUAL DIVIDEND PASSED FOR
FIRST TIME SINCE DAYS OF
MAURICE GRAU.

Financial Results of Last Opera Season Seriously
Affected by San Francisco Calamity—No Danger
Now of Musicians' Strike.

For the first time since Maurice Grau put the Metropolitan Opera Company on a paying basis the Board of Directors passed the annual dividend last week. It was also decided that it would not be possible to pay the customary six per cent. on the invested capital of the company.

This result was due to the great losses in the San Francisco earthquake and fire and the preparations made for the coming season. Had it not been for that calamity the dividend undoubtedly would have been a large one, as the opera season itself showed large profits. Much valuable scenery and hundreds of costumes were lost in the fire, and much money was spent in caring for the company after it.

In consequence a large outlay was necessary to replace the standard productions, in addition to the amounts expended for "Salomé" and other novelties. No figures were given out, but Mr. Conried said on his return from Europe recently that he had spent more than \$250,000 for new productions, and that much more would be spent in New York.

The Directors learned that there was no need to fear a strike of the stage hands and musicians this season. The time set for them to stop work was noon on Tuesday, but when a rehearsal was called in the afternoon the men were on hand, as their leaders had said they would be. Assurance was given that they would keep the contracts that had been made with them for the season.

When Mr. Conried was asked about the threatened strike he shook his head and inquired:

"What strike? I know of no strike."

LONGY CLUB CHARM AT MOUNT HOLYOKE

Unique Programme for Wind Instruments Arouses University Town's Enthusiasm.

MT. HOLYOKE, MASS., Nov. 5.—One of the most delightful concerts ever given in this city, was that by the Longy Club in Mary Lyon chapel last week. The club is composed of D. Maquarre, flute; G. Longy, oboe; G. Grisez, clarinet; F. Hain, horn; P. Sadony, bassoon, and A. de Voto, pianist. With the exception of Mr. de Voto all are members of the Boston Symphony Orchestra.

The programme, rendered with rare perfection of detail and harmony of ensemble opened with the Beethoven quintette, op. 16. Mozart was represented by a gay little trio of oboe, clarinet and bassoon, while the remaining three numbers, all of the modern school, were a concerto for horn by Strauss, excellently played by Mr. Hain, two movements from Kaufmann's quintette, op. 40, and a brilliant sextette by Thuille.

Not a little of the success of the evening was due to the skill and taste of the pianist, Mr. de Voto.

Miss Cady Again in New York.

Harriette Cady gave a piano recital at Newport, and since then has played at Williamstown, Mass. She has reopened her New York studio.

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NEW YORK.

MASSENET'S "ARIANE" A GREAT SUCCESS

Stirring Love Story of Theseus
Admirably Portrayed in
New Opera.

PARIS, Nov. 1.—Massenet's opera, "Ariane," had its first performance here last week, and proved to be an immense success. The composer has admirably entered into the dramatic intensity of M. Mendes's poem, and in every case has added to the beauty of the stirring story of the love of Theseus, an Athenian hero, and Ariane, and her sister Phædra. In the first act Theseus combats the Minotaur, while Ariane, before her entrance to the labyrinth, awaits the result of the encounter. Phædra does not consider this true love.

The second act shows Theseus and Ariane in a boat, bearing them toward Naxos. Phædra follows them to Athens, for she, too, is in love with the slayer of the Minotaur.

In the third act the beautiful tropical island of Naxos is depicted, where Theseus has given himself up to the sweetness of love. In vain his friend, Pirithous, reminds him of his duties as a hero. Finally Theseus perceives that he no longer loves Ariane, who, in despair, urges her sister to intercede with him and bring him back to her.

She promises, but no sooner is she in the presence of the hero than all her resolutions vanish and the lovers fall into each other's arms. Ariane witnesses their embraces. Phædra, in remorse, mutilates the statue of Adonis, for which the god Cyprus kills her.

Ariane, in a sublime spirit of abnegation implores Cyprus to restore Phædra to life. He orders the Graces to conduct Ariane to the sojourn of the departed.

The fourth act portrays a melancholy landscape with the River Styx in the distance. On a throne of black marble stands Persephone, lamenting her melancholy destiny.



J. MASSENET

Distinguished French Composer, Whose New
Opera "Ariane" Has Just Been Produced

Her companions beseech her to put an end to the tortures of the damned, but Persephone refuses.

Suddenly harmonious sounds are heard. The Graces arrive, accompanying Ariane, who implores Persephone to restore Phædra. The goddess refuses, but the perfume of some roses given her by a being from her lost home, melts her heart and she restores Phædra to mortal life.

The fifth act discloses a sea beach and in the distance the palace of Naxos. Theseus has lost his reason. He wonders whom he loves better, the self-denying Ariane or the passionate Phædra. Both sisters appear.

The warrior once more comes under the powerful influence of Phædra and carries her off in a small boat. Ariane is left on the island. Sirens surround her and she walks slowly toward the beach as the curtain falls.

FROM BEYOND THE SEAS

A new collection of letters of Richard Wagner to different members of his family is to be published in Berlin in the near future.

* * *

Carl Goldmark has finished a new opera, "A Winter's Tale," on the story inspired by Shakespeare's drama, and written by M. A. Willner. The work will be given in Budapest this Winter.

* * *

The programme for the Concerts du Châtelet given by Edouard Colonne, will include a Schumann cycle, with "Faust," "Manfred," etc.; three Wagner days, with Litvinne, Burgstaller and Van Rooy as soloists; the "Désert" by Felicien David, and new works by Bruneau, Dumas, Gabriel Dupont, Cools, Hillemacher and others.

* * *

"Gunloed," a music-drama which was left unfinished by Peter Cornelius, has been completed by William von Baussnern. Sketches left by Cornelius were used in finishing the work. It will be heard in Cologne during the coming season.

* * *

Jean Gerardy and Harold Bauer will make a tour through the English provinces during the month of November, giving a series of piano and violoncello recitals in the principal towns.

* * *

Albert Spalding, the violinist, in accordance with his intention of producing a new orchestral work by British composers at every concert given by him in England, on the Continent and in America, selected for production at the first of his series of symphony concerts a composition by Herbert Bedford, a symphonic interlude entitled "Over the Hills and Far Away." It was performed at the Queen's Hall October 31, by the London Symphony Orchestra under the direction of Landon Ronald.

Rosa Olitzka, who has lately been singing with much success in Scotland and the North of England, has been engaged to take the principal contralto parts in the German Opera season at Covent Garden next January.

* * *

A manuscript of the tenth century, the "Breviaryum Benedictinum Completum," of great value in musical notation, has just been sold in Leipzig for \$100,000.

* * *

Martha Ginzkey, an ardent lover of music, is giving to the little city of Richenberg, in Bohemia, a concert hall built on the same lines as the Gewandhaus at Leipzig, but with the most modern improvements.

HOME FOR MUSICIANS.

Saint-Saëns Assists Project to Provide
For Artists in Need.

PARIS, Nov. 3.—Prominent painters, sculptors and musicians have formed a committee for the founding of a home for less fortunate artists who have fallen into poverty. It will be run on lines similar to those of the Dramatists' Retreat, started by Coquelin and dedicated this Summer by President Fallières.

The institution will be not only a refuge for the aged but for the needy, and has another most desirable feature: To those who are temporarily embarrassed it will offer lodgings and means to continue work. Rodin, Catulle Mendes, Loubet, Saint-Saëns, Carolus Duran and other distinguished men are backing the scheme financially.

St. Paul Conservatory Engages Venth.

ST. PAUL, Nov. 5.—Carl Venth, concertmaster of the new symphony orchestra, has been appointed head of the violin department of St. Agatha's Conservatory.

AMERICAN PRODIGY CAUSES CONFLICT

KAISERIN'S SISTER WANTS DAPHNE
HILMERS TO BECOME A
GERMAN.

Princess Frederick Leopold Will Withdraw Patronage from Chicago Child Pianiste if Mother does not Consent—Germany Must Have Honor.

BERLIN, Nov. 2.—The attention of the musical world of Berlin is at present engaged in an interesting conflict, the subject of which is the extraordinary gifted child pianiste, Daphne Hilmers, of Chicago.

The principals in this clash of opinion and plans are the prodigy's mother and the Princess Frederick Leopold, sister of the Empress. For the last three years Daphne has been a protégée of the princess, who has been personally directing her musical education, and, more than that, has bestowed many personal favors upon her, such as making her a constant companion of her own little daughter. She now objects to Mrs. Hilmers's intention to return to America, and is endeavoring to persuade her to allow the little *Wunderkind* to become a naturalized German subject. She threatens to withdraw her patronage at once if the perplexed mother does not consent.

The object of the princess, it is understood, is that Germany may have the credit for the talent that she glories in having discovered.

CLARA BUTT MAKES HER REAPPEARANCE

Londoners Find Marked Artistic Advance
in Singing of the Popular
Contralto.

LONDON, Nov. 5.—The audience that assembled at Albert Hall the other day to hear Clara Butt in her annual Autumn recital, was deeply impressed by the artistic finish that the popular contralto has recently developed.

As usual, her selections, for the most part, were not of the highest order, but one of her encores, Brahms's "Gute Nacht," was given with exquisite feeling and style. "Easterday," a new song by S. Liddle, whose arrangement of "Abide With Me" attained such popularity, figured in the scheme, but it is doubtful that it will ever be as much in demand as its predecessor. Cowen's "Promise of Life" was inevitable, and Mme. Butt scored her usual hit with it.

Kennerley Rumford introduced a new song cycle by Hermann Löhr, entitled "Songs of the Norseland," a light and unambitious series, though the music is frequently engaging, and he also sang Teresa del Riego's "To Phyllida," which produced Cowen's "Border Ballad" by way of an encore. The other participants in the programme were Edith Evans, soprano; Joseph Hollmann, cellist; the London Symphony Orchestra, under Frederic Cowen's direction, and S. Liddle, accompanist.

FRENCH SOIREE CONCERT.

Large Audience Enjoys Interesting Programme at the Bijou.

A large audience attended the French "soirée concert," given at the Bijou Theatre, New York, last Sunday night.

Mme. Dorgeval sang charmingly, and a new operatic tenor, M. Saint-Valier, won the approval of his auditors. "La Recommandation," a one-act comedy by Max Maurey, gave M. Roberval a chance to distinguish himself. One of Offenbach's melodious and amusing operettas, "Le Mariage aux Lanterns," was capitally performed by Thérèse Dorgeval, Mme. Verande, Mlle. de La Vallee, and M. Roberval.

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NEW YORK, SATURDAY, NOV. 10, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

Mr. de Guichard makes the timely observation that in Rhode Island, in order to become a barber, a man must pass examinations qualifying him for the work. A singing teacher need only hang out his shingle; if he or she is incompetent, there is nothing in the State laws to prevent him or her from ruining vocal cords on a wholesale scale. We sympathize with Mr. de Guichard in his protest—for such it is—but after all, there is an equal amount of menace in the fool barber who wields an uncertain razor and the quack singing teacher.

A FAMILIAR CRITICISM.

Musicians as a class have frequently been accused of being of one-sided development and a limited range of interests and consequently of possessing narrow or no views on subjects not connected with their professional work.

It cannot be denied that there are too many individuals to whom this criticism is justly applicable but before they are censured too severely there are certain facts that should be considered as being of extenuating import. Music, subdivided as it is into so many essential branches of study, presents such a broad field of work; each department in itself requires so much time for the acquirement of a comprehensive understanding of it; and, in addition, such a high standard of technical development and artistic maturity is demanded of the modern aspirant to musical honors, that the serious student finds but little leisure time for the cultivation of other interests. Nor is he likely to have the superfluous energy necessary for concentration on any unallied line of study since the nature of his

work makes such serious demands upon the nervous system. Moreover, the atmosphere music creates tends to make the world of realities seem colorless, sordid and forbidding to the acutely sensitive, impractical nature.

At the same time, it is a significant fact, and one that should command the attention of every student, that those who have most successfully established their claims to greatness in the art world are those of the broadest intellectual training, whose sense of the relative values of the great things of life is the most sanely adjusted. They it is that lift the profession above the reproach so often leveled against it. Such men as Rosenthal, Camille Saint-Saëns and Dr. Muck, to cite as instances men of large musical calibre of special interest to us at present, prove that the broader the man is the broader is his art. The most intellectual sphere of art and at the same time the most human in its appeal cannot be attained by isolation from the practical world.

American students experience a greater drawback than their European colleagues in that, as a rule, they are forced to compress within a limited period the acquirement of that familiarity with their subject which the German, for instance, unconsciously imbibes from childhood. But Professor Ely's address at Drake University contained a timely word of warning the other day when he said: "Music and art are fine things when diluted with a little football and a little reading and sleep, but the man whose faculties are developed in one direction only cannot fail to be unstable and a crank."

THE MacDOWELL FUND.

The committee in charge of the MacDowell Fund will next week issue its appeal for contributions. The pathetic circumstances that prompted the Mendelssohn Glee Club to inaugurate this fund, are too well known among American musicians to require repetition at this time. It is sufficient to note that Mr. MacDowell will never be able to work again, while the possibility of a long physical life with impaired mind, is before him.

Various musical organizations throughout the country are arranging concerts, the proceeds of which will be turned over to the fund, and will contribute toward the future comfort of America's greatest composer. Such efforts in his behalf are commendable, but they should not lessen the importance of individual help.

It will be a great tribute to America's pride in her own music, if the MacDowell fund reaches proportions that will insure at least comfort for the declining days of this unfortunate genius.

NOVELTIES OF THE SEASON.

A peculiar feature of the forthcoming season of music in New York, is the fact that among the orchestral offerings, in which novelties are always welcome and anticipated with great interest, there is a surprising lack of them. On the other hand, among operatic offerings, in which auditors are generally content to hear old familiar works sung by great artists, we find a feast of novelties.

Walter Damrosch has given the reason for the absence of new presentations in the field of orchestral endeavor: contemporary composers have produced little that is worth while. In this connection it is a matter of especial regret that America is this year deprived of Paderewski's new symphony. The great Polish pianist has, perhaps, been underrated as a composer; at any rate, his compositions have not received the attention they deserve. It has already been suggested that there are two other composers who have not received adequate audience—Sibelius and Bruckner. The first of these, it is true, will be represented by Maud Powell, who is to introduce his violin concerto, and the latter will have a scherzo on one of Mr. Damrosch's programmes. But these are meager representations for two names that stand con-

spicuous at a time when really worthy orchestral creations are rare.

It will be left to the new music society to show what novelties have been produced by American composers. The indications are far from promising. According to advance notices native musicians will receive little, if any, recognition on our concert programmes.

In the season's operatic offerings a different story is to be told. The keen rivalry occasioned by Mr. Hammerstein's venture has already had a telling effect. Mr. Conried promises us, besides the much-discussed "Salomé" of Richard Strauss, Cilea's "Adriana Lecouvreur," Giordano's "Andrea Chenier" and "Fedora," Puccini's "Manon Lescaut," and "Mme. Butterfly" and a stage version of Berlioz's "La Damnation de Faust." The predominance of Italian operas is a striking indication of the revival of interest in the works of the Italian masters.

MUSIC FOR THE MASSES.

Emil Paur is the latest advocate of good music at popular prices. He says:

"Music should be popular. It should reach out to the masses. This can be accomplished with a large hall, one that will hold an audience of from 3,000 to 4,000. And then we could sell tickets for thirty-five cents. Under these conditions I am sure the Pittsburg Orchestra could do a greater work in the community, and would be appreciated by everybody."

Beyond question, Mr. Paur is right. Under prevailing conditions the masses do not attend the concerts of our important orchestras. They are, perhaps, not sufficiently interested in good music to pay fancy prices for attendance, and their lack of interest is due, in large measure, to their lack of acquaintance with the masterpieces.

In nearly all of the large cities art museums are open, free of charge, to the public. Crowds visit them on Sundays, and view the paintings of celebrated artists with deep appreciation. Without the power of analysing their sensations, persons who have not been favored with the first elements of culture are inspired by these canvases. They get to know them and many can appreciate, in their own way, the difference between the good and the indifferent.

The same might be true of music, were the masses only able to become acquainted with it. Mr. Paur's remarks imply that if the masses won't come to hear good music, he intends to bring it to them. There is food for thought in his suggestions.

A Musical Soul Bowed Down.

[From the New York "World."]

Franz Koehler, of the Pittsburg Orchestra, has the soul of a sensitive artist and is cast down. At a recent concert he received between classical numbers a note in a lady's delicate handwriting asking him to have his band play "Waltz Me 'Round Again, Willie," and "Waiting at the Church." Mr. Koehler did not have the music. This is not the cause of his dejection.

The incident took place in Pittsburg. It would have been possible but not probable in New York. A musical gathering here would contain fewer frank children of natural moods. It might yearn inwardly for a Cole and Johnson interlude, but it would call outwardly for a Brahms symphony.

But has Mr. Koehler or any leader a right to take offense when he is requested to render music of the masses? That is the question. It is a broad issue, but not broader than the human-kind idea of what music is anyway. Judged by certain sorts of effectiveness, rag-time, jig-time and the simplest melody have all the best of it over the most elaborate work of the masters.

"Garry Owen" was Custer's tonic for his tired Indian fighters. "A Hot Time" lifted the languor of the tropics from our soldiers in the Philippines. "Dixie" will rouse any American audience to a frenzy of enthusiasm. Bandmaster Pat Gilmore was beloved because he eased the strain of classical overture with the encore morsel "Pizzicato." Kipling says it is the banjo that travels furthest and upon most desperate ventures. What case against such matters of fact can Mr. Koehler make out for the concert suite?

PERSONALITIES.



DOROTHY LETHBRIDGE

Lethbridge.—Dorothy Lethbridge, sister of Sir Wroth Lethbridge of Nottinghamshire, England, is visiting in Columbus, O., with her husband, Edward Schirner, a native Columbus man, who has made a great success in Leipsic as a teacher of pianoforte. She is a brilliant pianiste, and arrangements are now being made for her to tour America before her return to Germany.

Sauer.—Emil Sauer, the pianist, whose tour of this country eight years ago has not been forgotten, has resigned his position as "star" piano teacher at the Vienna Conservatory.

Patti.—Adelina Patti is said to be in decidedly poor health. Her physicians are doubtful as to the advisability of her braving the rigors of a Russian Winter to fill her engagement in St. Petersburg this season.

Farrar.—Geraldine Farrar, who is on her way to New York to join the Metropolitan Opera Company, was born in Melrose, Mass. She made her first public appearance as a child of twelve in a little operetta called "Market Day."

Burgstaller.—Alois Burgstaller, the Wagnerian tenor, spent his youth as an apprentice to his father, who was a clock-maker in a Bavarian village. He began his musical career as a member of the chorus at the Bayreuth Opera House.

Szumowska.—Antoinette Szumowska, the Polish pianiste, who is to be heard this season both in recital and as a member of the Adamowski Trio, is of Polish birth, and a graduate of the University of Warsaw, while her musical education was secured under the tutelage of Paderewski.

Grasse.—Edwin Grasse will give his first violin recital in Mendelssohn Hall on Wednesday evening, November 21, and will introduce a quintette rarely heard in our chamber music concerts, in which he will have the assistance of a quartette of well-known ensemble players.

Anthony.—Charles Anthony, the well-known pianist, will accompany Mme. Nordica as assisting soloist, on her January tour, appearing in Washington, Cleveland, Buffalo, Montreal, Boston, New York, and other large cities. Nina Fletcher of Boston has also engaged Mr. Anthony for two concerts in Boston in December.

Melba.—Mme. Melba will not be heard in concert in New York, her time in this city being devoted to appearances at the Manhattan Opera House. She sails for America on December 22. This month she is singing in the Autumn season of Italian opera at Covent Garden. Entirely recovered from the indisposition which troubled her last Spring, she is reported to be in excellent voice.

Coleridge-Taylor.—S. Coleridge-Taylor, the eminent English composer, who will make his first New York appearance in a recital of his compositions in Mendelssohn Hall of Friday evening, November 16, will have the assistance of Lola Johnson, soprano; Harry T. Burleigh, baritone and Felix Weir, violinist. In addition to his playing the accompaniments Mr. Coleridge-Taylor will be heard in several solos.

Henderson.—W. J. Henderson will lecture on Richard Strauss's Opera "Salomé" in Mendelssohn Hall during the week preceding the initial performance of this much discussed opera in New York. Alfred Hertz, who will direct the operatic performances of the work in the Metropolitan Opera House will play excerpts from the score on the piano to illustrate the lecture while several well-known singers will sing the important arias and concerted numbers.

PAUR WOULD REACH A LARGER PUBLIC

PITTSBURG CONDUCTOR ADVOCATES
NEW HALL AND POPULAR
PRICES.

Maintains That With Increased Patronage Orchestra Could Broaden Its Scope Considerably—Prospects Brighter This Season Than Ever Before.

PITTSBURG, Nov. 5.—At the close of the Pittsburgh Orchestra's first rehearsal of the season last week Emil Paur, the conductor, again gave expression to his desire to extend the organization's sphere of influence:

"Music should be popular. It should reach out to the masses. This can be accomplished with a large hall, one that will hold an audience of from 3,000 to 4,000. And then we could sell tickets for thirty-five cents. Under these conditions I am sure the Pittsburgh Orchestra could broaden its field, could do a greater work in the community and would be appreciated by everybody."

Mr. Paur would have a centrally located hall as well as a large one. He would make the orchestra's concerts events for everybody and do away with the "full-dress" exclusion idea that has been charged against them heretofore. Continuing, he said:

"With a larger hall and an increased and popular patronage it would also be possible to do what I have long desired to do, viz., bring the orchestra up in volume to the orchestras in such cities as Boston and Chicago, where they reach 100 pieces."

"So far as the coming season is concerned I expect the concerts to be better than they have ever been before. I have sacrificed my own artistic views in deference to what seems to be the desire of the patrons of the concerts by spending more money than ever before on soloists. We have had a better sale, too, than that of last season. I hope that our work will meet with approval."

REHEARSE IN YONKERS.

Choral Society Begins Its Season's Work Under Will C. Macfarlane.

YONKERS, N. Y., Nov. 5.—The Yonkers Choral Society began its eleventh season last week, under the direction of Will C. Macfarlane.

The society's first concert for this season will occur on Tuesday evening, December 11, and will be devoted to what might be termed a Christmas programme consisting of several interesting old Bohemian carols, Praetorius's "Lo, How a Rose," a celebrated cradle song by Calvisius, an old German folk-song "Stille Nacht," and the first part of Handel's "Messiah," which will be presented with prominent soloists, supported by organ and strings.

A feature of the second concert will be Dvorak's fluent "Mass in D."

CHICAGO GIRL'S LUCK.

Laura Herbison to Appear in London as Protegee of Sir Thomas Lipton.

CHICAGO, Nov. 5.—Laura Herbison, a pretty seventeen-year-old singer of this city, is to become the protegee of Sir Thomas Lipton, and be placed on the operatic stage of London.

When Miss Herbison sang at a banquet given to Sir Thomas recently, the baronet was so pleased with her voice that, on learning that she was ambitious for a career in opera, he said:

"I shall be delighted to assist so charming a singer to appear in one of the best playhouses at home. London has several that are eminently suited for her."

May Porter Returns

PHILADELPHIA, Nov. 5.—May Porter, the talented young organist of the Protestant Episcopal Church of the Holy Apostles, who is a member of the Executive Committee of the Organ Players' Club and a musician of some note in this city, has returned from a European trip, during which she visited the British Isles, France, Belgium and Holland.

BRILLIANT SEASON FOR HANS KRONOLD

Popular 'Cellist Has Many Appearances
Under Distinguished Auspices
Booked.

In these days of virtuosi of extraordinary attainments the public unconsciously levies severe demands upon all that bid for its favor, and, consequently, when universal opinion accords an artist such distinction in the forefront of his profession as Hans Kronold enjoys, it is an eloquent tribute to his ability.

Mr. Kronold is a native of Austria. When only five years of age he was taken to Leipsic to begin his musical studies, and as soon as he was big



HANS KRONOLD

Well-known Austrian 'Cellist, Whose Services
are in Great Demand This Season

enough to manage the 'cello he applied himself to that instrument assiduously. His all-round musical training stood him in good stead in his rapid development, and he early distinguished himself in solo and ensemble work in public concerts. His principal teachers were Vollrath and Hekking, who held him in the highest esteem and made glowing predictions for his future, which have since been realized.

On his first appearance before a New York audience he was immediately recognized by cultured music lovers as an artist of exceptional gifts. Since then his popularity has steadily broadened with his frequent appearances in concert and recital in all parts of the country. Judging by his list of engagements for the present season he is likely to make an even more brilliant record this year than last.

Mr. Kronold's technical equipment is in every respect thoroughly satisfactory, his tone is at all times musical and capable of unusual variety of color, while his bowing is easy and graceful. The charm of his playing lies, however, in his temperamental endowment, which enables him to interpret every phase of human emotions in a forceful and convincing manner.

BOSTON CLUB FORMS PLANS.

H. G. Tucker's Choral Society Will Give Two Concerts This Season.

BOSTON, Nov. 5.—H. G. Tucker's choir of practised amateurs, the Boston Singing Club, will give two concerts this Winter on December 12 and February 27, assisted by eminent soloists.

For the first concert, the programme comprises Gerrit Smith's part-song with organ accompaniment, "There Is Sweet Music"; Cowan's unaccompanied part-song, "The Rose and the Dove"; a rondel, also unaccompanied, by Macfarlane, "Echo Is a Timid Maid"; Coleman Young's "Hark, How the Ripples," for women's voices; Burdett's "The Wayside Rose" and Darke's "To Daffodils," for mixed voices; Saint-Saëns's setting of two hymns of the church and Handel's anthem, "Zadok the Priest." At the second concert the club rises to Bach with the church cantata, "Praise Our God," to begin a programme not yet fully shaped.

WEBER PIANOS

- ¶ Manufacturing conditions in the piano industry to-day are such that prices can not be reduced without a corresponding reduction in quality. Yet there seems to be a tendency even among high-grade manufacturers to put on the market pianos bearing their name at lower prices than ever before.
- ¶ That this can be done without a lowering of standards does not stand to reason. It is well known that labor costs more, and practically all the materials that go into the making of a high-grade piano were never higher than now.
- ¶ Contrary to the policy of certain other manufacturers (whose names in the past have stood for the best) is the policy of THE WEBER PIANO COMPANY. The Weber is selling to-day for more than ever in its history. And yet it has been necessary to double the output of the Weber factory in order to keep pace with the demand.
- ¶ Of one thing the public may be assured: There will be no sacrifice of the quality of the Weber Piano in order to meet price competition. The prices of the Weber will be advanced when necessary.

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IT IS TO LAUGH



A music master was giving a small boy a music lesson and saying, "One—two—three," when he was interrupted by the boy's father, who exclaimed: "My dear sir, I pay you to teach my son music, not how to count!"—"Il Riso."

THE LATEST INVENTION.



"And this invention that will, as you say, throw Marconi in the shade, what is it?"
"A wireless piano for use in flat-houses."

"Music is often an instrument of evil."
"Yes, of course, but then we must use nothing but an upright piano."—Baltimore "American."

Miss Yawpstein (the vocal teacher).—"I'm all out of patience with Jakey. He persists in singing the 'Old Hundred' in too high a key."

Jakey's father.—"S-h-h-h! Let him keep it above par."—"Puck."

Landlady (to room-seeker).—"Oh, yes, there is a piano teacher in the next apartment, but you needn't feel troubled about that. You see, the man has twelve children and they make so much noise, you'll scarcely ever hear the piano!"

HELOISE KEATING RETURNS.

Toronto Harpiste Who Distinguished Herself Abroad Home Again.

TORONTO, Nov. 5.—Heloise Keating has returned to Toronto after an absence of over two years, and has resumed her connection with the Toronto Conservatory of Music.

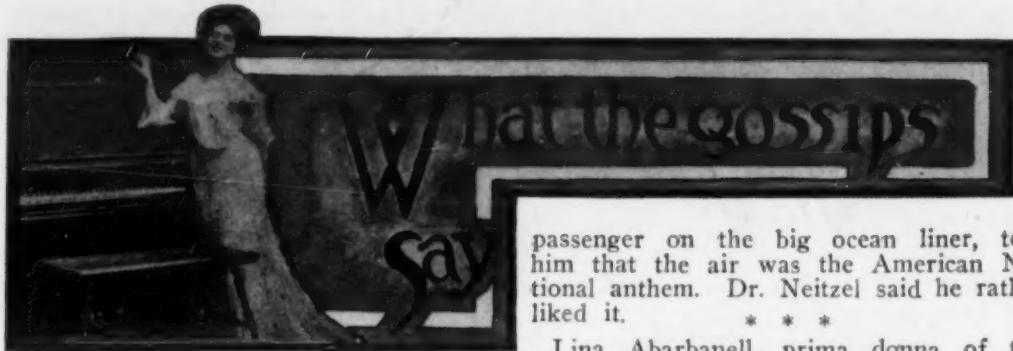
Miss Keating is a harp graduate of the Conservatoire Royal of Brussels, and obtained there the first conservatory prize as well as the Queen's prize at the concours last Summer. Her teacher was S. E. Meerloo.

BOSTON TO HEAR PROF. PAINES' OPERA.

BOSTON, Nov. 5.—J. K. Paine's opera "Azara," never performed, though it is rumored that Professor Paine himself considered it his chief work, is to be heard in concert form in Boston next Spring, under the direction of J. B. Lang. Without scenery and other accessories of the stage, the opera can tell only in part its merits or faults; but the entire score will be sung, and, it is hoped by the composer's family and friends, arouse the public desire to hear it on the regular stage.

DAVID BISPHAM

Loudon G. Charlton
Manager, Carnegie Hall, New York
EVERETT PIANO USED



CARUSO, the great tenor, is a great ventriloquist as well, and in New York, before he sailed for home, he told at a little farewell dinner a story of his ventriloquial skill.

"I was one of a house party at a millionaire's great new castle overlooking the Hudson," he said.

"Tea had been served in the garden, and after tea I sang. Then I consented to essay a little ventriloquism, and the 50 or 60 guests grew very still.

"Behind me rose a superb tree. Looking up into the thick foliage, I shouted in a loud and angry voice:

"Hello! What are you doing up there?"

"To my amazement a thin young voice replied:

"I ain't doin' no harm, mister. I'm just a-watchin' the big bugs."

"The guests glanced at one another, smiling appreciatively. Pulling myself together, I went on:

"Did anyone give you permission to climb up into that tree?"

"Yes, sir. The second groom, sir. He's my cousin."

"Well," said I, "so far there's no harm done. But be careful not to fall, and don't let anyone see you."

"All right mister," said the humble voice.

"I turned to my audience and smiled and bowed triumphantly. They broke into thunderous applause. They said that they had never listened to ventriloquism so superb. And they were quite right, too."

When Dr. Otto Neitzel, the distinguished German musician and critic, who is now in America, was sailing into the harbor, on his way from Quarantine last week, he was attracted by the sounds of a brass band, playing "Tammany." The musicians were located on a saucy little tug boat which contained a reception committee for a Mrs. Byk and daughter, who were also on the *Kaiser Wilhelm der Grosse*.

The doctor was extremely interested in the melody. Andreas Dippel, also a

passenger on the big ocean liner, told him that the air was the American National anthem. Dr. Neitzel said he rather liked it.

Lina Abarbanell, prima donna of the Student King Company, now playing in Boston, has found a new rôle—that of fairy godmother to Eva Fallon, a Boston girl, in the chorus of the same company. The prima donna discovered that the little chorus girl had a voice that was worth while, and used her influence to have her given a small part.

Since the company has been in Boston, Mme. Abarbanell has obtained the consent of Miss Fallon's parents to the proposition to take the young singer abroad with her as a traveling companion and protégée. Miss Fallon will receive her musical training from the teachers under whose guidance Mme. Abarbanell studied, Mme. Nicklas Kempner of Berlin, and M. Ress of Vienna.

A young New York woman who has achieved considerable fame as an illustrator for magazines, and who has more than a passing interest in things musical, relates her experience at a Gadski recital given in Topeka, Kas., last season.

Mme. Gadski was singing one of her favorite arias. It was a difficult number, and called for all her dramatic power.

The audience was enraptured. Suddenly the intense quiet that attended Mme. Gadski's masterful performance was broken by the pealing of a nearby fire bell.

"At first the clanging was annoying—soon it became embarrassing, and gradually, unbearable. The auditors didn't know whether to snicker or scowl.

The singer settled the question for them. It was simply impossible to go on with her interpretation. She stopped short, turned her back to the audience and placing her elbows on the edge of the grand piano, at which Frank La Forge, her accompanist was seated, buried her head in her hands and shook with laughter. Mr. La Forge joined in and the house was instantly in uproar. Mme. Gadski had succeeded in relieving us of a most embarrassing situation.

Edward Elgar was a very silent boy, rarely speaking unless spoken to. This love of silence seemed to intensify as he grew older, and yet he was endowed with quite unusual powers of repartee. Among his father's friends was an amateur musi-

cian and composer in a small way, named Spark. On one occasion, having received the flattering judgment of Mr. Elgar and several friends on the trial of a new anthem, played over at Mr. Elgar's house, he stooped down to the thoughtful-looking lad at the corner of the piano, saying, "And now what does little Edward think of it?" "If you puff a Spark too much you will blow it out," was the quiet but prompt reply.

* * *

Hugo Mansfeldt, the distinguished pianist, is fond of recalling the days he spent in Weimar and often tells of a little incident which occurred there. He had come into Liszt's studio, and was immediately invited by the great musician to join in a game of whist.

"I'm sorry," said young Mansfeldt, "but really I don't know anything about it."

"Good!" exclaimed Liszt, with great heartiness, "then you can be a critic!"

* * *

Rossini was one of the most indolent men and in his younger days used to do most of his composing in bed. Once he had almost completed a trio, when the sheet fell out of his hand and went under the bed. He could not reach it, and, rather than get up, he wrote another. The lazy man, if he works at all, does so by spurts, and Rossini, working against time, wrote "The Barber of Seville" in thirteen days. When Donizetti was told of this he remarked, "It is very possible. He is so lazy!"

The overture to the "Gazza Ladra" was written under curious circumstances. On the very day of the first performance of the opera not a note of the overture was written, and the manager, getting hold of Rossini, confined him in the upper loft of La Scala, setting four scene shifters on guard over him. These took the sheets as they were filled and threw them out of the windows to copyists beneath.

* * *

Few persons are aware of the fact that the name of Melba has been secured by letters patent in the United States. When the diva first visited this country everybody was Melba-mad, with the result that everything was called "Melba." One day when the great soprano was in a shop where several articles were labelled with her name, it occurred to her to ask the proprietor whether he did not think he should have asked for permission before using it.

"No," he replied calmly, "Melba's name is not her own. I am as much entitled to use it as she is."

The idea did not commend itself to the singer's lawyers. They therefore advised that letters patent should be applied for, and to-day no one can use the name "Melba" for any article without first obtaining permission from its rightful owner.

Edward Elgar was a very silent boy, rarely speaking unless spoken to. This love of silence seemed to intensify as he grew older, and yet he was endowed with quite unusual powers of repartee. Among his father's friends was an amateur musi-

COLLEGE ORCHESTRA BEGINS ITS SEASON

UNIVERSITY OF WISCONSIN BOASTS OF CAPABLE ORGANIZATION OF STUDENTS.

Faculty Credits Instruction and Practice Thus Afforded Toward Baccalaureate Degree—Herman E. Owen the Conductor.

MADISON, Wis., Nov. 5.—The orchestra of the University of Wisconsin gave its first concert of the season before a large and appreciative audience in the University Assembly Hall on Friday night.

This organization, which occupies a conspicuous position in the local musical world, has just entered upon its third season, having been reorganized two and a half years ago under the direction of Herman E. Owen of the University School of Music.

While membership in the orchestra is purely voluntary, the instruction and practice which the students obtain are now considered a part of the regular work of the school of music, which is open to all university students. The faculty has recognized the value of the training and the fact that the rehearsals are not merely practice for concert work, and has granted credit toward the baccalaureate degree for all work done in the orchestra.

Thus far the organization, which has a membership of forty, has been composed largely of those who have been identified with it for a year or more. It is now planned, however, to increase its size. Each candidate must pass a strict examination to determine his ability to take up the work. Although no previous experience is necessary, most of the men played in orchestras for several years before coming to the university. The chief difficulty is experienced in securing students who can play the more unusual instruments, such as the bassoon and oboe.

Portland Society Elects Officers.

PORTLAND, Me., Nov. 5.—At the recent annual meeting of the Portland Choral Art Society the following officers for the ensuing year were elected: President, Charles E. Wyer; vice-president, Harry F. Merrill; corresponding secretary, Henrietta D. Rice; recording secretary, John Oakes Burke; treasurer, Herbert W. Barnard, Jr.; directors, Mrs. Fred H. Palmer, Mrs. Frank J. Bragdon and Arthur S. Hyde; musical conductor, Arthur S. Hyde.

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ANOTHER "MADAM BUTTERFLY."

Florence Easton Engaged by Mr. Savage
For the Popular Puccini Opera.

Henry W. Savage has engaged another prima donna for his production of "Madam Butterfly."



FLORENCE EASTON

Operatic Singer Engaged by Henry W. Savage
For Leading Role in "Madam Butterfly."

The latest impersonator of Puccini's Japanese heroine is Florence Easton, formerly of the Moody-Manners Company in London, and later of Mr. Savage's English grand opera company with which she sang such rôles as *Gilda* in "Rigoletto" and *Marguerite* in "Faust." She made her first appearance as *Mme. Butterfly* in Boston this week.

SAFONOFF TO ARRIVE TO-DAY.

Noted Russian Conductor a Passenger on the American Liner, *New York*.

According to a recent cable message from Wassili Safonoff he will arrive by the steamship *New York* due here to-day.

The distinguished Russian's connection with the National Conservatory of Music of America as its musical director augurs well for the continuance of that well-known institution's high standards of achievement. His work in this capacity, in conjunction with his duties as conductor of the New York Philharmonic Society, will ensure him an arduous Winter.

Boston Quartette Concert.

The first of the three concerts of chamber music by the Boston Symphony Quartette took place Friday afternoon, November 9, in Mendelssohn Hall, at 3 o'clock. The composition of the quartette is the same as last year, Professor Willy Hess being the first violin, Otto Roth the second, Emile Férrir the viola, and Heinrich Warnke the cello. The assisting artist at the first concert was Heinrich Gebhard of Boston. The programme will be reviewed at more length in MUSICAL AMERICA next week.

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WILL SING AT WHITE HOUSE MUSICALES

Francis Rogers, Baritone, Again Chosen to Appear in Recital in President's Home.

Francis Rogers, the New York baritone, has been chosen to open the series of musicales at the White House this season. He has sung at the executive mansion during the past two administrations on several occasions, and enjoys considerable popularity in the official circles at Washington.

Mr. Rogers is an American, born and brought up in Boston, and graduated at Harvard. Begun in Boston, his musical education was completed in Italy, France, England and Germany, studying under the most eminent masters the music and languages of the different countries.

Three years ago he established himself in New York and since then his reputation has been steadily on the increase in all parts of this country east of the Mississippi, both as a singer of recital programmes and as a singer of oratorio. His oratorio repertory is complete and includes practically all the baritone and high bass parts.

His knowledge of the languages and an unusually large song repertory qualify him to offer not only recital programmes of general and popular interest, but also programmes illustrating special schools and orders of song writing.

He has appeared as soloist with the Boston Symphony, the Boston Festival, the Pittsburgh, the St. Louis Choral-Symphony



FRANCIS ROGERS

American Baritone, Popular in Official Circles at Washington

and the Philadelphia orchestras, and has sung in concert in Paris and at the Albert Hall and other concerts in London.

Mr. Rogers's most recent successes were achieved in London, where he gave a few recitals, receiving the warmest praise from the English reviewers.

Criticising French Method of Singing

French critics are anything but pleased with the manner in which singing is taught at the Paris Conservatoire. They accuse the professors of teaching a stilted, unnatural method which has such an injurious effect on the voices of the victims that after a year of such maltreatment, no one but their instructor cares to hear them.

In Germany, too, things have come to a sorry pass, according to Lilli Lehmann. The singers, after two years of study, expect to reap a rich harvest, the result being that, after singing a few big rôles, in which they have screamed themselves hoarse and tired, they have to resort to fresh air sanatoriums and throat specialists; to stop singing for weeks at a time, and then fall into the same agony of uncertainty when they attempt to sing the next rôle.

Particularly worthy of attention is what

GRIENAUER RECITAL

Well-Known 'Cellist Will be Assisted by Helen Scholder and Quartette.

The only opportunity New Yorkers will have of hearing Karl Grienauer in recital this season will be next Thursday evening, when the popular 'cellist will appear in Mendelssohn Hall.

His solo numbers will include Herbert's 'cello suite in F, Wagner's "Romanze" and "Albumblatt," Rubinstein's "Andalouse and Toreador," Popper's "Elfentanz," a scherzo by Piatti, his own "Moonlight" and his arrangements of Liszt's "Liebestraum" and Popper's "Hungarian Rhapsodie." Helen Scholder, his gifted pupil, will join him in Popper's suite for two 'cellos, and the Grienauer 'Cello Quartette will contribute a group of interesting compositions. Mrs. Grienauer will preside at the piano.

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UNION TAKES ACTION AGAINST MR. CONRIED

DELEGATES OF MUSICIANS' AND OTHER LABOR ORGANIZATIONS SUSPENDED BY FEDERATION.

Attempt Being Made to Seriously Cripple Metropolitan Opera Plans—Printers May Not Print Programmes for Performances.

Because they refuse to inaugurate a strike for the purpose of forcing Heinrich Conried, of the Metropolitan Opera House, to engage for this season the members of his last year's chorus, who are members of the Chorus Singers' Union, the Central Federated Union on Monday suspended the delegates of the Theatrical Protective Association of Stage Hands and the Musical Mutual Protective Union, No. 310, of the American Federation of Musicians.

All other trade unions, members of which might be employed in or for the Metropolitan Opera House, were instructed not to permit their men to work, and the Allied Printing Trades was directed to refuse to handle any printing matter for Mr. Conried or the Metropolitan Opera House Company. The trades unionists believe their action will seriously cripple Mr. Conried's grand opera plans.

The expulsion of the two unions came after a dramatic appeal by Amy Roslyn, vice-president of the Chorus Union, who told of her endeavors to force Mr. Conried to keep his promise, which she said he had made one year ago, to employ members of the Chorus Union. Instead, she declared he had imported a large number of persons from Europe to take the places of the unionists. The vote for expulsion was practically unanimous and was passed amid prolonged applause and cheers.

"Forty-six members of the chorus remained in America this year, and many of them are American born," declared Miss Roslyn. "All those who went to Europe did so simply to straighten out their affairs, but all have returned and have citizen papers and intend to become American citizens. Mr. Conried promised one year ago not to discriminate against the members of our union because we struck for higher wages. He was only paying us \$15 a week, and the conditions under which we worked would have disgusted a dog."

"He said he would hire back all the old chorus, but instead he has gone to Europe and hired foreigners. Our people have spent years in learning the music of these heavy operas and are entitled to be recognized as skilled laborers."

The Chorus Union was organized about a year ago for the purpose of forcing Mr. Conried to give the chorus better conditions and better hours. After a short strike, the union secured a favorable settlement.

Meriden Choral Society Rehearses.

MERIDEN, CONN., Nov. 6.—The Meriden Choral Society held its first rehearsal of the season in Arcanum Hall last week. Under the direction of Frank T. Southwick Barnby's cantata, "Rebecca" and Schubert's "Great is Jehovah" were taken up. After Christmas S. Frank Goodale will succeed Mr. Southwick as conductor of the society.

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A Tuning-Fork in Every Human Ear, is M. Giraudet's Discovery

Eminent Vocal Teacher Gives Results of Experiments to Find Natural Means of Establishing a Constant Pitch

By M. Alfred Giraudet.

I HAVE heard or read, perhaps, that the composer, Adolph Adam, has not a tuning-fork in his ear, that is to say, he has not the faculty of hearing by instinct, the absolute pitch of tones.

Many excellent musicians are in this class. They cannot determine the pitch of one tone without the help of another which serves as a guide. They judge by the relation of intervals, an act which is the outcome of technical studies.

Others, on the contrary, who have only a rudimentary knowledge of music, recognize the pitch of tones in no harmonic relationship and struck in the highest or lowest portion of the scale. There is, in the most hidden portions of the nerve centres, a particular kind of memory of the sensation connected with the sound, and which has yet to be analyzed.

One often finds strange examples of this power, as in the case of one of my pupils who easily recognized the absolute pitch of tones in an orchestra, but totally lost this faculty when listening to a piano.

As the ear for absolute pitch is not general, a little instrument, the tuning-fork, has been made, to serve as a guide. I once asked myself if it might not be possible to find in the human body, by some percussion or other, a tone, always the same, a tone in some sort mechanical, or at least beyond our control to raise or lower—in short, a typical sound, whatever it might be, which would serve as a standard of comparison and replace the tuning-fork.

I shall not say by what series of experiments I have examined all the portions of the body fitted for making sounds, from the nose which sniffs to the fingers which snap. I obtained only indeterminable and variable sounds—in short, no result, when,

almost discouraged I discovered the most extraordinary thing, the most stupefying one can imagine.

A tuning-fork, a real tuning-fork in man himself, such as I had dreamed of, mechanical, independent of the will, consequently never varying, at least in a normal state of health, and, incredible as it may appear, often giving the "F" (upper octave) of the pitch pipe. I say often, for although the tone does not vary with each individual, it is not the same for the whole world. What is more, this extraordinary instrument exists in the ear itself.

To explain—to have a tuning-fork in the ear does not refer to the power of many persons of determining, without conscious recollection, the pitch of tones, but means that the tuning-fork in the ear is a reality, a physiological manifestation which all the world should know.

This is the way to put my tuning-fork in action. It is only necessary to hold the hollow of the hand to the ear in such a manner as to compress the air. In drawing the hand away, you distinctly hear a tone sounding for at least a second, and which, at least in my case, has always, in the thousand tests which I have made, given the higher treble "F" with absolute exactitude.

In all the experiments which I have made with those about me, my friends, my pupils, I have come to the conclusion that there really exists in the ear a vibrating apparatus which one may put in motion.

I believe I have discovered a physiological fact of the greatest interest to science and to art. I leave to physiologists and physicians the research into the reasons which determine a phenomenon so strange, and the study of the modifications of this human tuning-fork in illness, as

well as the symptoms which may be deduced therefrom. Let me add a few facts which I have noticed.

1. That in the same subject the two ears do not give the same sound. Often one is completely insensible, and does not give an appreciable vibration.

2. Many persons hear the "F" but may also hear another tone.

3. There are numerous examples of persons who can hear it with neither one ear nor the other.

4. Although there is no difficulty in setting the human tuning-fork in action, there may be some awkwardness and it is wise to search with care before giving up if one does not obtain an immediate result. (However, ordinarily, I have found that after fifteen or twenty attempts one hears it—or one does not).

I cannot pass in silence over the case of one of my friends, a musician since he was ten years old, who could not, at the age of forty, find "F" independently. Now that he knows about his tuning-fork, not only at his disposition in setting up a vibration but by virtue of the power of association of ideas, it is only necessary for him to raise his hand as if to shield the ear, and he finds the tone immediately without a mistake.

ERNEST VAN DYCK COMING.

Noted Wagnerian Tenor Will Give Series of Concerts Here Next Spring.

Ernest Van Dyck, the Wagnerian tenor, who has not been heard here for five years and who is to give an ambitious season of German opera at Covent Garden this Winter, is to return next Spring for a concert tour of twenty appearances.

He will arrive here in February in time to sing with the New York Symphony Orchestra at its two concerts in the third week of the month. Afterwards he will appear with all the leading orchestras and in song recitals in the principal cities. It is possible that he may appear in a few representations at the Metropolitan. His engagements, however, will be chiefly in concert.

ORGANIZING FINE LIBRARY OF MUSIC

Many Interesting Exhibits in Collection Which The Institute of Musical Art is Making.

In the old house in which the Lenox Library came into being and grew to be a magnificent collection there is promise of a complete musical library and museum.

In its infancy it makes a showing of over 1,500 volumes of literature and music and the sunny corner room in which it is lodged is a pleasant reading room much frequented by the students. The library which is the property of the Institute of Musical Art possesses two treasures, an autograph letter of Richard Wagner, the gift of Thomas Tapper, and two songs in the manuscript hand of Johannes Brahms, the gift of George Henschel. The library itself was given to the Institute by Rudolph Schirmer.

It is not generally known that the large library of sheet music also given to the Institute by Mr. Schirmer is still in public circulation. It is the only library of its kind known in the country, and has faithful subscribers from cities as distant as St. Louis. Its chief patronage is by players of four and eight hand music and its catalogue shows over 6,000 pieces of four hand music for one piano and nearly 2,500 pieces for players on two pianos. The library has been in existence for fully thirty-five years.

Flonzaley Quartette Concerts.

The Flonzaley Quartette will this season appear frankly as a public concert organization and give two concerts of chamber music in Mendelssohn Hall on December 4 and January 9. The organization is maintained by E. J. de Coppet, and is composed of Adolfo Betti and Alfred Pochon, violins; Ugo Ara, viola, and Iwan d'Archambeau, violoncello.

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The President and founder of the National Conservatory (which was chartered in 1891 by special act of Congress), Mrs. Jeanette M. Thurber, has been so fortunate as to secure a worthy successor of the eminent conductor Dr. Dvorak in the directorship. WASSILI SAFONOFF, for more than a decade Director of the Moscow Conservatory and recently engaged as the sole conductor of the New York Philharmonic Orchestra. Mr. Safonoff will teach, at the National Conservatory, advanced classes in the interpretation of piano forte compositions. He will conduct the Conservatory Orchestra (a feeder of the leading American orchestras), and he will also teach the art of conducting. Besides Mr. Safonoff the artistic faculty includes Adolf Margulies, Leopold Lichtenberg, Eugene Drabiche, Leo Schulz, Henry T. Finck, Max Spicker, Chas. Helmroth, S. Camillo Engel and others.

SUPPLEMENTARY ENTRANCE EXAMINATIONS

Mr. SAFONOFF will preside.
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Orchestra (Free) November 19, 2 to 4 P.M.
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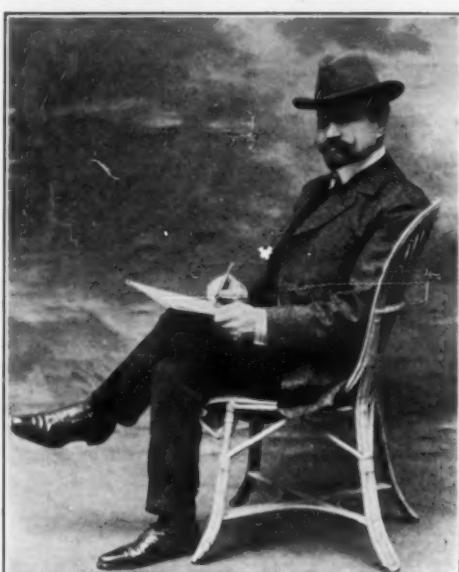
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M. Messager May Direct Paris Opera; Erlanger Music For Hauptmann Play



CAMILLE ERLANGER

PARIS, Nov. 5.—André Messager is a candidate for the post of director of the Grand Opera. Pedro Gailhard is to retire in January. The net receipts for the past year were \$600,414, which is not a large sum for a theatre which is open ten months in the year. The Opéra Comique has for several years been a much more interesting institution. For the present season the novelties are to include "Le Bonhomme Jadis," set to music by Jaques Dalcroze, the Swiss composer; "Les Armaillis," by Gustave Doret, composer of the music for the vintage festival at Vevey in 1901; "La Legende du Pont d'Argentan" and "Nail," a lyric drama by Isidor de Lara, in which Emma Calvé is to sing the leading rôle.

Less important artistically is the début of Mlle. Cleo de Merode at the Opéra Comique. She is to take the first part in a mythological ballet for which Francis Thome has composed the music.

Maillart's "Les Dragons de Villars" recently celebrated its fiftieth anniversary at the Opéra Comique. Camille Erlanger has



ANDRÉ MESSAGER

promised to give the same theatre the operatic setting he has made of Hauptmann's "Hennele." Reynaldo Hahn has finished a music drama based on the legend of Prometheus. In spite of the demand for operas, Saint-Saëns's "L'Ancêtre" has never been given in Paris since its performance in Monte Carlo last year, although it has been accepted for production in Bordeaux and other French provincial towns. Albert Alvarez recently resumed at the Grand Opera the part of Siegmund, which he sang there first two years ago without even exciting the admiration of his countrymen.

Aino Ackté is not to come here to sing in "Tosca." She has cancelled her contracts owing to illness of her little daughter in Finland. In December she will begin her season singing in Stockholm and will then join Ernest Van Dyck's company for two months at Covent Garden. Georgette Leblanc, wife of Maurice Maeterlinck, will return to the Opéra Comique to sing in "Ariane." It will be her first appearance at the theatre since she suddenly resigned in a fury because Mary Garden and not she was chosen to sing the heroine of "Pelleas et Mélisande," made from her husband's play. The music of the new opera is by Paul Dukas.

Los Angeles Singer Weds.

LOS ANGELES, Nov. 3.—Nell Lockwood, the well-known contralto and David W. McCune of this city, were quietly married here last week. The bride is a favorite in musical circles, and Mr. McCune won distinction at the time of the San Francisco earthquake, when he took General Sherman's special train from this city to the north, making the fastest time in the Southern Pacific records.

Maria Colloredo Coming.

Maria Colloredo, one of the most brilliant of the young prime donne of Italy, will presently reach New York, and will be heard in concert throughout the country, under the management of the Rudolph Aronson Concert Direction Internationale. She is reputed to possess a voice of rarely beautiful quality.

Philadelphia Organist Gives Recital.

PHILADELPHIA, Oct. 31.—The organ recital given last week by S. Wesley Sears at St. Clement's Church, was attended by a large audience, which greeted this popular musician cordially and thoroughly enjoyed his programme. Of especial interest was the fifth Widor symphony, which Mr. Sears rendered in an exceptional manner. Several selections were also given by George Dundas, tenor.

Miss Listeman as Soloist.

CHICAGO, Nov. 5.—Virginia Listeman, soprano, has been engaged as soloist for the Indianapolis Symphony Orchestra concert on November 27. Her other engagements include appearances with the Milwaukee Musical Society and at a private musical in the home of the Spanish consul.

GRAND RAPIDS HEARS SINGS TITLE ROLE NEW YORK QUARTETTE WITHOUT REHEARSAL

ENJOYABLE PROGRAMME PRESENTED BY OLIVE MEAD AND HER ASSOCIATES.

Well-Known Organization Formally Opens Season in Musical Michigan City—Greeted With Warm Applause and Compelled to Give Encores.

GRAND RAPIDS, Mich., Nov. 2.—A large audience enjoyed the first artists' recital of the season given at the St. Cecilia auditorium last week by the Olive Mead Quartette.

The members of this organization have been called "the female Kneisels" but comparison is unnecessary, as they occupy an independent and enviable place of their own. Miss Mead, the leader, has sunk her identity as a violin virtuoso in the ensemble work of the quartette but her personality and masterly leadership dominate in a way that demonstrates her ability only the more clearly. Her playing is marked by breadth and purity of tone, strength, delicacy and perfect poise.

She has been fortunate in her choice of associates. Elizabeth Houghton as second violin does excellent work. And Miss North manages her viola in a skillful and artistic manner, while no less satisfactory is Lillian Littlehales's command of the cello.

Haydn's "Kaiser" Quartette, the Andante Cantabile from Tschaikowsky's quartette, op. 17, and the Scherzo from his quartette op. 30, a Canzonetta from Mendelssohn's quartette, op. 12, and the Schubert quartette in D minor "Death and the Maiden" were the regular numbers on the programme, while in response to repeated recalls Boccherini's popular minuet was added as an encore.

TO AID MacDOWELL FUND.

Prominent St. Paul Artists Will Appear in Benefit Concert for Composer.

ST. PAUL, Nov. 4.—A MacDowell benefit concert is being arranged by the Schubert Club of this city for some time in December, when the programme will be made up of the distinguished American composer's work.

Edith Wagoner of New York, a former pupil of MacDowell, has promised to assist. She will probably play the "Sonata Tragica," op. 45, and some of "Sea Pieces," op. 55.

The A minor concerto will be rendered by Edna Zenbino with Mrs. Hoffmann at the second piano. In addition, a group of songs will be given by Jessica de Wolf.

St. Paul Has New Violinist.

ST. PAUL, Nov. 4.—Errico Sansone has come to St. Paul to take Maximilian Dick's place in the Symphony Orchestra. Mr. Sansone has announced his intention of giving a series of recitals to include a Bach programme by himself and other programmes by a string quintette composed of pupils who have accompanied him to this city to continue their work with him. Mr. and Mrs. Sansone recently appeared in concert at Winona under the auspices of the Minnesota State Federation of Women's Clubs.

SINGLES TITLE ROLE WITHOUT REHEARSAL

ESTELLE BLOOMFIELD ASTONISHES BOSTONIANS AS "MADAM BUTTERFLY."

Mezzo-Soprano of Savage Company Wins Triumph as Substitute for Prima Donna on Short Notice—Louise Janssen Faints After First Act.

BOSTON, Nov. 4.—At literally a moment's notice, without a previous rehearsal, Estelle Bloomfield assumed the title rôle of Puccini's "Mme. Butterfly," now being given by the Henry W. Savage Company at the Tremont Theatre, on Wednesday afternoon. She scored an instantaneous success that is almost without a parallel.

Ordinarily Miss Bloomfield alternates with Harriet Behnee in the mezzo-soprano rôle of Suzuki, and on Wednesday, ac-



ESTELLE BLOOMFIELD

Who Scored a Success as Madam Butterfly in Boston Last Week

cording to the schedule prepared by the management, the prima donna should have been Louise Janssen. As a matter of fact, Miss Janssen did sing one act of the opera, but at its close she was carried fainting from the stage.

The management hastily sought to find one of the other two principals, but Mme. Szamosy was out of town and Miss Vivienne was visiting with friends at too great a distance to reach the theatre in time.

Fortunately Miss Bloomfield happened to be watching the performance from the front of the house, and seeing the trouble, she volunteered to step into the breach. Her success was a veritable triumph.

Price-Cottle Recital.

The first of the series of monthly lectures and recitals given by the Price-Cottle Conservatory of Music in New York, took place last Saturday afternoon, at the institution, No. 2105 Seventh avenue. The affair was given for the benefit of the daily class, and was attended by an appreciative audience.

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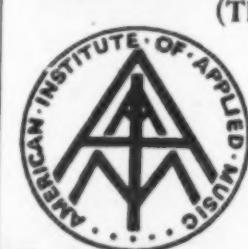
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WORKS OF ROYALTY TO BE REPUBLISHED

KAISER ORDERS NEW EDITION OF
PRINCE LOUIS FERDINAND'S
COMPOSITIONS.

Musical Nephew of Frederick the Great Was One of the First to Appreciate and Encourage Beethoven—Wrote Chiefly Chamber Music.

BERLIN, Nov. 3.—The German Emperor has authorized a new edition of the compositions of Prince Louis Ferdinand of Prussia to be published.

This prince was a nephew of Frederick the Great, whose musical talent was of a higher order than that expressed by the popular conception of a king who played on the flute.

The nephew came of a later generation, and his tastes and knowledge were of an advanced order. It was he who at the first performance of Beethoven's "Eroica" symphony at Baudnitz, Prince Lobkowitz's seat, requested that the new work be repeated, and then, still unsatisfied, asked a third performance after supper. It was to this prince, too, that Beethoven paid the compliment of saying that he did not play the pianoforte like a prince but like a sound musician.

Beethoven also dedicated his pianoforte concerto in C minor to Prince Louis, who, besides being a musician, was a peculiarly daring and intrepid soldier. He was killed at the battle of Saalfeld, October 13, 1806. His published compositions are all in the department of chamber music.

CARMENA QUARTETTE HEARD.

Springfield Audience Enjoys Organization Recently Formed.

SPRINGFIELD, MASS., Nov. 4.—An audience of fair size and exceedingly appreciative qualities attended the concert of the Carmena Quartette given under the auspices of the Teachers' Club in Memorial Hall last week, when the new vocal organization made a favorable impression in a programme not particularly ambitious, but consisting of pleasing part songs of standard composition, which were given in praiseworthy style, while the solo numbers also afforded the listeners much pleasure. Helen A. Campbell, first soprano; Mrs. William A. Metcalf, second soprano; Mary H. Steele, first alto, and Frances Belcher, second alto, form the quartette.

Hartford to Hear Good Artists.

HARTFORD, Nov. 5.—The Tucker chamber concerts will occupy an important place in the musical life of the city this season by reason of the excellent artists that have been secured for the four dates. The Kniesel Quartette will appear on November 9, the Margulies Trio on December 13, Emilio de Gogorza on January 10 and the Boston Symphony Quartette on January 22.

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SWEDISH PRINCESS COMPOSES.

Verses by Prince Charles Set to Music by Talented Wife.

STOCKHOLM, Nov. 2.—The Princess Charles of Sweden is the latest member of European royalty to appear in the rôle of composer.

She has just had published a set of six



PRINCESS CHARLES OF SWEDEN
Royal Composer of Recently Published Set of
"After Dinner Songs."

"After Dinner Songs," the words of which are said to be from the pen of her husband, Prince Charles. While not possessing any striking degree of originality or merit, the settings are of a pleasing, melodious nature. They are attracting considerable interest, most of which is doubtless due, however, to the rank of the composer.

ENGLISH BAND CONCERT.

"Besses o' th' Barn" Entertain in New York at the Hippodrome.

The Besses o' th' Barn Band gave its first concert in this country Sunday night before a large audience at the Hippodrome. All the selections found favor and two or three encores followed each number.

The principal selections were from "William Tell" and "Semiramide" and the "Poet and Peasant" overture. Alternate British and American national airs brought cheers from all over the house.

The soloists were Beatrice Fine, soprano; Andreas Schneider, baritone; T. G. Moore, cornet, and William Lawson, trombone.

The band belongs to the militia in Lancashire, England, and is composed of workingmen from the factories in that county.

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MELBA A FAVORITE AT COVENT GARDEN

CRITICS SAY SHE HAS BEEN AT
HER BEST DURING THE FALL
SEASON.

Eleonora de Cisneros Also Popular With London
Opera-Goers—Albert Spalding Wins Laurels
at His Violin Recitals Abroad.

LONDON, Nov. 3.—Mme. Melba has become the favorite of the Covent Garden season stars, a fact that is made evident by the crowded state of the house and the brilliance of the audiences when she is on. All critics admit that she never sang with greater brilliance than she did Wednesday night in "Traviata."

Another singer who has made herself a great favorite with opera-goers is an American woman, Eleonora de Cisneros, wife of Count François de Cisneros. She is the leading mezzo-soprano at Covent Garden this season, and received quite an ovation the other day when "Adrienne Lecouvreur" was given for the first time. She sails for New York on November 21 to join the Manhattan Opera Company as leading contralto.

Another clever young artist who has taken musical London by storm and who is making a stir in social circles is a young American violinist, Alfred Spalding who has just given the first of four concerts in Queen's Hall under the direction of Landon Ronald. Critics are loud in praise of what they term the silvery charm of his tone, his easy, almost faultless technique and his style.

In order to help British composers who are unable to get a hearing, he has decided to introduce a novelty at each of his concerts. The first work he put forward was a symphonic interlude by Herbert Bedford, who has gone to Spenser's "Faerie Queene" for inspiration. It proved a well written and concise though not very original composition, the flavor of "Die Meistersinger" being well in evidence.

FRIEDA STENDER'S SUCCESS.

Warm Applause for Gifted Young Soprano at German Press Club.

Frieda Stender, the rising young soprano, achieved a gratifying success at a recent meeting of the German Press Club.

Many of those present had not heard Miss Stender since she was a little girl in short dresses with a sweet, untrained voice, and they were deeply impressed with the development of her full, ringing soprano and her mature dignity of style.

Miss Stender to Appear with Hekking.

Anton Hekking, the cellist, will be assisted by Frieda Stender, the soprano, in his recital in Quebec next Monday.

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GRACE DAVIS

MISS CLEMENS TO SING.

Mark Twain's Daughter and Francis Rogers to Appear in Boston.

BOSTON, Nov. 7.—One of the musical events in which local society is interested is being arranged for the Winter by Miss Terry, who is early in the field with her series of four chamber concerts, which are really society events, as the subscribers, who always look forward to this series, are drawn from the fashionable ranks.

They are to take place on Monday afternoons, on January 28 and February 4, 11 and 21. It is especially interesting to know that Clara Clemens, the daughter of Mark Twain, will appear at one of the concerts, with Francis Rogers of New York and Arthur Hyde. This will be Miss Clemens's first public appearance in Boston. Her voice, a deep contralto, is one of rare beauty.

DE GOGORZA AGAIN SCORES.

Noted Baritone Arouses Enthusiasm of San Francisco Audience.

SAN FRANCISCO, Nov. 5.—Fully one thousand people assembled at Christian Science Hall recently to hear Emilio Gogorza who commanded the utmost enthusiasm of his audience from his entrance to the last notes of "Drink to Me Only With Thine Eyes," which he gave as an encore to the prologue from "Pagliacci."

His fine voice and magnetic temperament were displayed to rare advantage in "Plaisir d'Amour," by G. Martini; Handel's "Where'er You Walk," and two old English songs by Horatio Parker; "Once I loved a Maiden Fair," and "The Complacent Lover." His spirited rendering of Korby's "Off to the Front," won him repeated recalls.

MONTREAL TRIO PLAYS.

Saint-Saëns, Beethoven and Grieg, Represented on the Programme.

MONTREAL, Nov. 3.—The Mendelssohn Trio opened the series of its six concerts last night in the Art Gallery. The programme consisted of two trios by Saint-Saëns and Beethoven, and the Grieg Sonata for violin and piano.

The trio, as reconstructed, now has the following members: Dr. Hans Harthan, pianist; Jules Desterbecq, violinist, and J. B. Dubois, cellist. This group of musicians will give some excellent performances judging from yesterday's display. Mr. Desterbecq with Dr. Harthan won the favor of the audience in the Grieg Sonata and were liberally applauded.

Montreal's New Director.

MONTREAL, Nov. 5.—The Oratorio Society has at last chosen a conductor to replace Horace W. Reyner; the new man is Mr. Martin, at one time deputy-conductor of the Choral Union of Edinburgh and now organist of Douglas Church, here. The début of Mr. Martin will be made at Christmas with "The Messiah." Later on in the season the society will probably produce Stanford's "Revenge."

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Irish Ballads

REAPPEARANCE OF SUZANNE ADAMS

Singer Again Heard in London After Absence of Several Years From Operatic Stage.

LONDON, Nov. 5.—Suzanne Adams has just reappeared as *Micaela* here, after an absence of several years from the stage.



SUZANNE ADAMS

Well Known Operatic Singer Who has Reappeared After Long Absence from Stage

Her voice is as beautiful as ever. The opera season at Covent Garden will continue until within a few days of the time for Ernest Van Dyck to give his German season, which will provide opera all the year around for the first time in London. The new works to be sung are Catalani's "Lorelei" and Giordano's "Fedora." One of the most interesting among the new artists to appear is Maria Gay, who has sung Carmen with great success in her own country and France.

Marie Brema, Martha Loeffler-Burckhardt and Howard Hinkley are among the new artists secured for the German season. There will be weekly matinées, which are not given during the regular season.

EVAN WILLIAMS SINGS IN NEW YORK AGAIN

Well-Known Concert and Oratorio Tenor Makes Successful Reappearance in Recital.

After an absence of three years, Evan Williams once more appeared on a New York concert stage on November 2, when by the beauty of his voice and interpretation he delighted an audience that filled Mendelssohn Hall to the doors.

Two song cycles, Beethoven's "To the Distant Beloved" and Von Fielitz's "Eliland," were given excellent renderings, while a little "Woodland Song" by Chaminade received an enthusiastic encore.

His best work was perhaps done in "Watchman, Will the Night Soon Pass?" from Mendelssohn's "Hymn of Praise" which was the last of a series of oratorio arias with their preliminary recitations, from Handel's "Jephthah" and Haydn's "Creation."

NOTED PIANISTE AND 'CELLIST IN TRENTON

RECITAL BY OLGA SAMAROFF AND HANS KRONOLD A BRILLIANT EVENT.

Boston Also Hears and Applauds Gifted Young American in Chickering Hall—Programmes Varied in Style and Interest.

TRENTON, N. J., Nov. 5.—The Woodhouse series of concerts opened on Thursday in an auspicious manner, the occasion serving to introduce Olga Samaroff to local music lovers and to bring back an old favorite in Hans Kronold, the 'cellist.

Mme. Samaroff won a triumph. In a programme drawn from the works of Chopin, Liszt, Scriabine and Tschaikowsky, ending with the Schultz-Evler transcription of Strauss's "Blue Danube Waltzes," which was a remarkable exhibition of technical accomplishment, she proved herself to be an artiste of the highest rank, possessed of warm temperament and unexpectedly mature powers of interpretation. One of her most charmingly rendered numbers was the Scriabine nocturne for left hand alone, and her performance of the Chopin polonaise, op. 53, evoked such an enthusiastic demand for an encore that she responded with the same composer's étude in thirds.

Mr. Kronold's high artistic ideals and ease and finesse of execution were demonstrated in his renderings of Beethoven's "Romanze," arrangements of two of Brahms's "Hungarian Dances," Popper's familiar "Spinnerlied" and "Harlequin," a Chopin nocturne and a serenade by Herbert. Mr. Kronold is a player of fine technical equipment and musically style, one of the most brilliant 'cellists before the public.

Mme. Samaroff in Boston.

BOSTON, Nov. 6.—Chickering Hall held a large audience when Olga Samaroff made her "rentree" yesterday afternoon. In two years this pianiste has sprung from comparative obscurity to a position of foremost rank among American artists, and, judging by yesterday's performance, she is likely to hold her high place.

Again she gave pleasure by the surety, the ease, and the adaptability of her technical resources, which she steadily regards as a means and a medium to expressive ends. It was the grace and the fancy of the decorations of the "Blue Danube" waltz that she sought to impart, and not the virtuosity that they exact of the pianist. Impressive was the scale on which she imagined and imparted Liszt's "Dante" sonata. She conceived Chopin's ballade, op. 52, as a musical and an emotional whole. Yet she proportioned very adroitly the études of Chopin and the little pieces by the Russians and by Debussy. To all the music that she played she brought its appropriate mood and passion, its atmosphere and its color. She felt its particular appeal and she communicated it to her audience.

Liebling's Chicago Recital.

CHICAGO, Nov. 7.—Emil Liebling, the pianist, proposes to fill a number of concert dates this season. Last week he gave successful recitals in Cedar Rapids, Ia., and Sinsinawa, Wis. He also gave a well-attended concert in this city presenting for the first time in America, Moszkowski's Barcarolle, op. 27 and Fantasia "Carmen."

Leoncavallo's Tour Changed.

The tour of Leoncavallo and his company has been rearranged so as to extend to the Pacific Coast, the itinerary of the South, including New Orleans, Memphis and Atlanta, being abandoned.

WILLIAM F. SHERMAN A POPULAR TEACHER

Pupil of Eminent American Instructors a Conspicuous Figure in Music Life of Metropolis.

One of the most important elements of the musical profession in New York is the school of younger performers and teachers who are demonstrating the high standard of efficiency that can be acquired in this country without supplementary training in Europe.

One of the most prominent of those



WILLIAM FAIRCHILD SHERMAN

Who Has Entered Upon a Busy Season at the American Institute of Applied Music

that owe their artistic developments to the ideals and instruction of American teachers is William Fairchild Sherman, of the faculty of the American Institute of Applied Music. Kate S. Chittenden's progressive school. He has numbered among his instructors such eminent musicians as Dr. William Mason, S. P. Warren, Albert Ross Parsons, Miss Chittenden and Harry Rowe Shelley, and the stimulus afforded him by his association with musical pedagogues of such erudition has incited him to the cultivation of his artistic nature along the broadest and sanest lines.

Mr. Sherman has been before the public professionally for fifteen years, during which time his success as a teacher of piano, organ and theory has been an eloquent tribute to the high standard of his work. While, as is so frequently the case with performers whose services as teachers are constantly in demand, he has been unable in recent years to devote much time to public playing, he has won deserved popularity with noted singers as one of the most satisfactory accompanists available.

More Successes for Grace Davis.

Enthusiastic audiences are greeting Grace Davis wherever she appears in recital, on her present tour of the Middle West. She has recently achieved notable successes in Scio, O., where she gave a recital at Scio College; West Lafayette, O., Coshocton, O., Canton, O., and Massillon, O.

New Concert Series in Montreal.

Montreal, Nov. 6.—Mrs. Frank Murphy, formerly the most prominent theatrical manager in this city and for whom the Majesty's Theatre was specially built, has returned to Montreal for the purpose of organizing a series of concerts. The first of these will take place the end of this month, Lillian Blauvelt being the attraction.

MARY M'EVILY SINGS AT THE WHITE HOUSE

GIFTED AMERICAN PUPIL OF JEAN DE RESZKE CHARMED THE ROOSEVELTS.

Montana Girl the Possessor of Exceptional Voice—Will Make European Début at the Opera Comique in Paris this Winter.

WASHINGTON, Nov. 5.—President and Mrs. Roosevelt have lent their patronage to a promising young Western girl, Mary McEvily of Montana, who will make her début this Winter at the Opéra Comique in Paris. A select company was invited to the White House to witness her informal American début in the brilliantly lighted East Room this evening.

Miss McEvily has been a pupil of Jean de Reszke ever since he has been teaching.

Recently she has been the guest of Mrs. Roome, also a pupil of de Reszke, in her country home at "Mt. Airy," Maryland, one of the oldest mansions in the State, and originally built by Lord Baltimore. Mrs. Roome was a fellow student with Miss McEvily in Paris, where they kept an apartment the year round. They sail for Paris next Saturday.

Mrs. Roosevelt and her friends were enthusiastic over the charms of the young American singer, who possesses beauty of face and figure, and a voice unusually clear and resonant. The programme included "O, mio Fernando" from "La Favorita," Saint-Saëns's "La Brise," and Bohm's "Still wie die Nacht."

LE GRAND HOWLAND RETURNS TO AMERICA

Rising Young Composer Hopes to See His Opera, "Sarrona," Produced in New York.

Le Grand Howland, the young American composer, has just returned from Europe to confer with Heinrich Conried and Oscar Hammerstein regarding the production here of his opera, "Sarrona," which has made a favorable impression in several Italian cities.

A proof of the success of this work lies in the fact that Borboni, the musical agent at Milan, has signed contracts for the production of "Sarrona" in five opera houses in Italy during the next Carnival season. This makes a total of eight opera houses in which it will have been heard.

Mr. Howland has been his own librettist, like Boito and Leoncavallo. His opera is in two acts, laid in India, its tragic story being associated with the Hindoo ideas of caste.

In Italy the critics praise the music's melodiousness, passion and elegiac character. The first act is considered too uniformly gloomy, especially the first scene, which immediately arrests the attention of the audience, but the second act is generally pronounced more organic, better balanced and more various.

Montreal to Hear Witherspoon Again.

MONTREAL, Nov. 6.—Herbert Witherspoon, basso, and Clarence B. Shirley, tenor, have been engaged to sing with the Philharmonic and Pittsburgh Orchestra in January. The chief solo part in "The Swan and Skylark" to be given this year requires a tenor voice of high range and full compass, while the Cavalier songs of Sir Charles Villiers Stanford, with male chorus, need a voice of Mr. Witherspoon's calibre to do them justice.

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KATHRIN HILKE (The Cathedral, N. Y.)



Pearl Herndon was heard in recital at Hollywood, Cal., on November 7, under the auspices of the Hollywood Club.

* * *

Percy Clarke, baritone, a promising pupil of Boris L. Ganapol, sang with much success last week at Vernon, Mich.

* * *

The Oakland Orpheus Club, Edwin Dunbar Crandall, director, is soon to give the Sunday half hour of music at the Greek Theatre.

* * *

David E. Crozier, organist of Pine Street Presbyterian Church, and Mrs. H. W. Balsbaugh will give a recital December 4 in Farnestock Hall.

* * *

Maud Wellendorf, president of the Berkeley, Cal., Piano Club, has gone East to pursue her studies, and may go on to Europe before returning home.

* * *

Mrs. A. Chisholm gave a recital of English, Irish, Scotch and French songs in Winnipeg this week, when she was assisted by Hugh Baly, cellist.

* * *

Yakove Spivakowski, the violinist, entertained a large audience at a recital in New Haven, recently. He was assisted by the talented young pianist, Antoinette Brett.

* * *

At a musicale given on November 3, by the faculty of the Colorado Conservatory of Music, Denver, Kate Norcross Gale rendered a programme of children's songs.

* * *

The series of popular Sunday afternoon concerts at Convention Hall, Buffalo, will be resumed the first Sunday in December as usual under the direction of Simon Fleischmann.

* * *

A delightful musicale was given recently by the Pianists' Club of Passaic, at the residence of Mrs. George le Baron Hartt, at which the feature was the flute playing of Mrs. Eliot M. Henderson.

* * *

Jenny Lind Green, the organist and choir director at Grace Methodist Episcopal Church, Seaford, Del., gave a recital recently in that city. Mrs. Green was assisted by Charles Van Leer, baritone and pianist.

* * *

The first artists' recital of the Ladies' Musical Club of Seattle, Wash., was given last week, with Gogorza as the attraction. His programme was well rendered and enthusiastically received by the large audience present.

* * *

The Mendelssohn Choir of McKeesport, Pa., began its season of concerts last week by presenting the Ernest Gamble Concert Party, consisting of Ernest Gamble, basso; Verna Leone Page, violiniste, and M. Lamberson, pianist.

* * *

The first members' recital of the season of the St. Cecilia Society, Grand Rapids, Mich., was given by Mrs. Oliver Hughart, who presented a programme of songs by Scarlatti, Purcell, Massenet, Goring-Thomas, Denza, Hahn and Haydn.

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A large and appreciative audience heard the Decatur Lyric Glee Club recently, in the opening number of the Young Men's Christian Association Star Course. The singers under the direction of W. W. Doane, responded to a number of encores.

* * *

At the last week's meeting of Grace Church Epworth League, Winnipeg, the evening was devoted to a Beethoven programme. A biography of the composer was read by J. B. Granby, after which selections from the master's music were rendered.

* * *

An interesting concert was given last week at Musical Fund Hall, Philadelphia, in which the young violinist, Felix Fowler Weir, who has been studying in Berlin, was heard and made a favorable impression. His rendition of Vieuxtemps's "Ballade and Polonaise" was graceful and sympathetic.

* * *

The Entertainment Committee of the Edgeworth Club of Sewickley presented a musical programme for the members last week. The artists were Christine Miller, contralto, and the Mendelssohn Trio, composed of Frank Kohler, violin; Fritz Goerner, 'cello, and Carl Bernthal, piano, all of Pittsburgh.

* * *

The second faculty concert of the season of the James Millikin University school of music was given last week by Frances Virginie Melton, pianiste, and Edward Meek, head of the vocal department. Before each group of selections, a short talk on the composer was given by Professor Charles N. Lanphere.

* * *

The younger pupils of Mrs. Salstrom of Minneapolis, gave a piano recital at her home studio on November 2. Those taking part were Hallie and Einer Bruce, Esther McBride, Margaret Magregor, Willie White, Florence Myre, Paul Engerstrom, Mary Stewart, Lillian Lundquist, Elsa Lindquist.

* * *

The Methodist Church choir of North Pasadena, Cal., recently tendered a surprise to Mr. and Mrs. Walter James, leading singers of that organization. A programme was rendered by the male quartette of the church, and an elaborately carved solid oak chair given to Mr. and Mrs. James.

* * *

Mrs. Graham Putnam of Salt Lake City gave an enjoyable studio recital last week. The performers were her pupils, Edna Edwards, Alice Martin, Louise Jennings, Dorothy Ingram, Mary and Martha Williamson, Cornelia Straup, and John Putnam. The youthful players acquitted themselves creditably.

* * *

An interesting performance of Shepard's cantata, "Sermon on the Mount," was given by the quartette of the First Baptist Church, of Worcester, Mass., last week. The regular choir was assisted by Isabel W. Lowe, soprano; Mary Welton, contralto; Walter F. Knapp, tenor, and Carl Corey, basso. L. E. Mason directed.

* * *

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At a recital given at the Art Museum, Springfield, Mass., on October 26, Frederick Blair, cellist, and Katherine Crockett, soprano, were heard in a programme of numbers, the rendition of which gained both artists many admirers. Arthur Turner accompanied.

* * *

The Young People's String Orchestra of St. Louis conducted by Victor Lichtenstein, gave its first semi-annual concert of the season at Musical Art Building last week, when selections from the works of Schubert, Danda, Komzak, Wieniawski, Mendelssohn, Grieg, Boccherini, Dvorak and Huber were presented.

* * *

An interpretative piano recital and lecture was given by Mme. Sturkon-Ryder on October 31, under the auspices of the lecture committee of the Twentieth Century Club of Pittsburgh. Mrs. Ryer's programme consisted of the music to be played at the first concert of the Pittsburgh orchestra, with explanatory remarks.

* * *

Dr. Walford Davies' musical setting to the morality play "Everyman" was heard recently at the Hennepin Avenue Methodist Church, Minneapolis, interpreted by the regular church quartette and an additional chorus of twelve voices. Dr. William Rhys-Herbert and Eulalie Chenevert gave the organ and piano parts of the work.

* * *

A piano recital recently given by Severin O. Frank included: Sonata Op. 31, Beethoven; "Prelude," D flat major, Chopin; Two Etudes, Chopin; "Polonaise," A flat major, Chopin; "Barcarolle," F minor, Rubinstein; "Spinning Song" from the "Flying Dutchman," Liszt-Wagner, and "Hungarian Rhapsodie" No. 11, Liszt.

* * *

Robert Yale Smith of the Bush Temple Conservatory, Chicago, has been engaged as a piano instructor in the school of music of the James Millikin University. Mr. Smith studied for three and a half years with Fannie Bloomfield-Zeisler, and comes highly recommended. He arrived in Decatur last week and commenced his new duties immediately.

* * *

The Royal Welsh Male Choir, under the management of J. B. Pond, arrived in this country recently. It gave its first concert in Wilkes-Barre, Pa., and will be heard during the season in all the principal Eastern cities. The choir is composed of twenty singers, and was organized twenty-one years ago by young men employed in the Welsh mines.

* * *

Benedict's oratorio, "St. Peter" was well presented at Christ Church, Alameda, Cal., on November 4, with a chorus of sixty, an orchestra of forty-two, under the direction of John de P. Teller, and the following soloists: Grace Northup Davis, soprano; Mrs. Carroll Nicholson, contralto; Frank Onslow, tenor; Richard Hunt, tenor; L. A. Larson, basso.

* * *

At a pupils' recital given last week at Conrath's Conservatory of Music, St. Louis, the following students took part in the presentation of the programme: Lillian Langan, Theresa Peifer, Helen Shryock, Irene Maw, Florence Marcrander, Mary Lyng, Beulah Rice, Katherine Kenner, Alma Reeve, Fern R. Seeley, Mrs. John Paton and Walter Roth.

* * *

A pupils' recital was given last week by the Combs Broad Street Conservatory of Music, Gilbert Reynolds Combs, director, in the Chapel of the South Broad Street Baptist Church, Philadelphia. The rendition of the various numbers was a pleasing evidence of the teaching the pupils have received. A feature of the programme was "Under the Stars" a composition by Mr. Combs.

* * *

Professor F. E. Peterson, director of the school of music, Minnesota College, gave his first recital of the season last week. He was assisted by Amanda Hult Peterson, teacher of voice, and by Edwin H. Johnson, violinist both of the musical faculty of the college. Notwithstanding the inclemency of the weather, the chapel was well filled with an appreciative and highly pleased audience.

* * *

Louise Nixon Hill, soprano; Otie Chew, violiniste, and Blanche William Robinson appeared in recital at the Gamut Club auditorium last week. Especially pleasing were Miss Hill's early English melodies, the ballads of old Ireland and songs of Scotland, given in appropriate costumes indicative of the time of the composers and the subjects concerning which the songs were written.

* * *

The first of the special oratorio services at Old St. Paul's Church, Baltimore, was held on November 3, when the choir sang Gounod's oratorio "The Redemption." The soloists Wallace Everton and Alfred Lee Tharp, Dr. Thomas S. Baker, W. M. R. Walter, J. C. Miller and George M. Harding, with Miles Farrow at the organ, rendered the work in a highly creditable manner. Bart Wirtz, cellist, played the Bach-Gounod prelude acceptably.

* * *

The members of the Merrie Opera Company were heard last week in a production of Gilbert and Sullivan's comic opera, "The Mikado," at McCaddin Hall, Brooklyn. The performance, given for the benefit of the Williamsburg Hospital, was under the management of Allan S. Booth, and proved to be a complete success. All who took part gave their services without remuneration.



The death of Mme. Gounod, widow of the famous composer of "Faust" and "Romeo et Juliette" was announced last week in Paris. She was a daughter of Zimmermann, a celebrated pianist of the First Empire, and had reached the age of seventy-eight.

* * *

Henry Barber, composer of a number of successful popular airs, died recently in Denver, Col. Mr. Baker was born in Allentown, Pa., where the body will be interred in the family vault.

* * *

Gertrude Clarke Announces Plans.

PITTSBURG, Nov. 5.—Gertrude Clarke, soprano, has been engaged by the New York Festival Chorus to sing this winter with it in "The Redeemer" by Julian Edwards and Rossini's "Stabat Mater." Miss Clarke will also sing in the "Creation" to be given in California, Pa., within a short time, and in the "Messiah" to be given at Greenville, Pa.

William Harper's Plans.

William Harper will be in New York throughout November. In addition to his regular oratorio and concert work, he has a large number of important engagements for December in the West. He will sing on December 25 and 27 for the Apollo Club, in Chicago.

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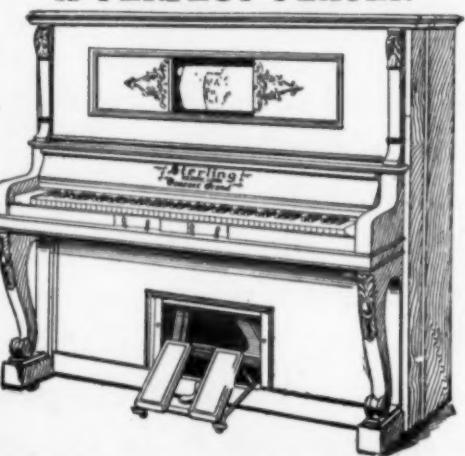
I. INDIVIDUALS.

Barrow, Edward—Brooklyn, November 27.
Bloomfield-Zeister, Fannie—Minneapolis, November 23.
Blye, Birdice—Chicago, November 20; Ypsilanti, Mich., November 27.
Braun, John—Philadelphia, November 23.
Brockway, Howard—Washington, November 22.
Burgstaller, Alois—Cincinnati, November 20 and December 1.
Campanari, Giuseppe—Syracuse, N. Y., November 19.
Cumming, Shannah—Ames, Ia., November 10; Hastings, Neb., November 12; Clay Centre, Kan., November 13; Emporia, Kan., November 14; Baldwin, Kan., November 15; Warrensburg, Mo., November 16; University Place, Neb., November 17; Valley City, N. Dak., November 19; Duluth, Minn., November 21; Fargo, N. Dak., November 22; Sioux City, Ia., November 23; Kearney, Neb., November 24; Salt Lake City and Coast towns, November 26—December 3.
De Gogorza, Emilio—Boston, November 23.
Dufault, Paul—Montreal, November 19.
Gabrilowitsch, Ossip—Chicago, November 11; Boston, November 17; Detroit, November 23.
Gadski, Johanna—Detroit, November 12; Columbus, O., November 20; Buffalo, November 21; New York, November 24 and 25; Brooklyn, November 26; Chicago, November 30 and December 1.

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Grasse, Edwin—Mendelssohn Hall, New York, November 21.
Griewauer, Mr. and Mrs. Karl—New York, November 15.
Hartmann, Arthur—Trenton, N. J., November 22; Cleveland, O., November 27.
Hekking, Anton—Quebec, November 12; Halifax, November 14; Buffalo, November 17; St. Louis, November 19; Peoria, Ill., November 21; Madison, Wis., November 22; Chicago, November 25; Grand Rapids, November 27; Detroit, November 30.
Hinshaw, William W.—Milwaukee, November 12.
Hollmann, Joseph—Milwaukee, November 23.
Hopekirk, Helen—Boston, November 26.
Hotz, Henry—Philadelphia, November 23.
Johnson, Edward P.—St. Paul, November 20.
Lavin, William—Pittsburg, November 15.
Lévinne, Josef—Boston, November 10; New York, November 15, 16, 17 and 22.
Linde, Rosa—Mobile, Ala., November 21.
Listemann, Virginia—Milwaukee, November 12.
Maconda, Charlotte—Mobile, Ala., November 21.
Martin, Frederic—Pittsburg, November 15.
Mills, Watkin—Chicago, November 25.
Niessen, Stone, Matja—Mendelsohn Hall, New York, November 14.
Ormsby, Louise—Pittsburg, November 15; Boston, November 21; Louisville, Ky., November 23; Providence, R. I., November 27.

Petschnikoff, Alexander—Pittsburg, November 10; New York, November 15 and 18; Minneapolis, November 30.
Powell, Maud—New York, November 30 and December 1.
Randolph, Harold—Philadelphia, November 10.
Rider-Kelsey Corinne—St. Louis, November 27.
Rogers, Francis—Oberlin, O., November 13; Laurenceville, N. J., November 21; Brooklyn, November 26; New York, November 27; Medaville, Pa., November 28.

Rosenthal, Moriz—New York, November 14; Providence, R. I., November 15; Boston, November 17; Troy, N. Y., November 19; Toronto, November 21; Buffalo, November 22; New York, November 24; Newark, N. J., November 27; Troy, N. Y., November 28; Boston, November 30 and December 1.
Samaroff, Olga—Detroit, November 13; Chicago, November 23 and 24.
Schumann-Heink, Ernestine—New York, November 10 and 11; St. Louis, Mo., November 13; Terre Haute, Ind., November 14; Chicago, November 15-17; Cincinnati, November 19; Youngstown, O., November 20; Cleveland, O., November 21; Indianapolis, November 22; Milwaukee, November 23; Lafayette, Ind., November 24; Grand Rapids, Mich., November 26; Detroit, November 27; Toronto, November 28; Buffalo, November 29; Philadelphia, November 30 and December 1.

Sembrich, Marcella—Brooklyn, November 15; New York, November 20.
Spencer, Janet—Philadelphia, November 23; Minneapolis, November 30.
Thomson, Cesar—Detroit, November 17.
Van Hulsteyn, J. C.—Washington, November 22.
Van Vorx, Mr. and Mrs. Theodore—Buffalo, November 19.

Von der Aue, Arnold—Milwaukee, November 12.
Wad, Emanuel—Washington, November 30.
Walker, Julian—Allentown, Pa., November 15; Pensacola, Fla., November 20; Mobile, Ala., November 21; New Orleans, November 23; Beaumont, Texas, November 29.
Williams, Evan—New York, November 22.
Winkler, Leopold—Nashville, Tenn., November 12; Erie, Pa., November 23; Jersey City, November 26.
Witherspoon, Herbert—Harrisburg, Pa., November 12; Columbus, O., November 13; Akron, O., November 14; Chicago, November 18; St. Paul, November 20; Colorado Springs, November 23; Des Moines, Ia., November 30.
Yahn, Mrs. Eugen F.—Milwaukee, November 12.
Zimmerman, Marie—St. Paul, November 20.

II. ORCHESTRAS, QUARTETTES AND BANDS.

Boston Symphony Orchestra—New York, November 10; Hartford, Conn., November 13; Boston, November 16, 17 and 30; December 1.
Boston Symphony Quartette—Boston, November 19.
Cincinnati Symphony Orchestra—Cincinnati, November 30; December 1.
Kneisel Quartette—New York, November 13; Brooklyn, November 22.
La Scala Orchestra—Memphis, Tenn., November 17; New Orleans, November 18; Springfield, Ill., November 24; Washington, D. C., November 30.
Longy Club—Providence, R. I., November 16; Boston, November 21.
Adele Margulies Trio—New York, November 22.
Marum Quartette—Cooper Union, New York, November 29.
Milwaukee Musikverein—Milwaukee, November 12.
New York Philharmonic Orchestra—New York, November 16, 17 and 30; December 1.
New York Symphony Orchestra—New York, November 10, 11, 24 and 25.

People's Symphony Orchestra—Carnegie Lyceum, New York, November 23.
Philadelphia Choral Society—Philadelphia, November 23.
Philadelphia Orchestra—November 10, 16, 17, 23, 24 and 30; December 1.
Pittsburg Orchestra—Pittsburg, November 10; Cincinnati, November 19; Cleveland 21; Indianapolis, November 22; Ann Arbor, Mich., November 23; Detroit, November 29; Buffalo November 29.
Pryor's Band—Kansas City, November 11.
Russian Symphony Orchestra—New York, November 15.
Theodore Thomas' Orchestra—Chicago, November 10, 16, 17, 23, 24 and 30; December 1.
University of California Symphony Orchestra—Berkeley, Cal., November 22.

III. OPERATIC ORGANIZATIONS.

"Madam Butterfly"—Garden Theatre, New York, November 12, indefinitely.
San Carlo Opera Company—Henry Russell, director, New Orleans, November 20, ten weeks.

IV. EVENTS AHEAD.

November 20—"Damnation of Faust," St. Paul Choral Club, St. Paul.
November 21, 22—Music Festival, Mobile, Ala.
November 23—People's Symphony, Carnegie Hall, New York.
"Samson and Delilah," Philadelphia Choral Society, Philadelphia.
November 27—Musurgia Concert, Carnegie Hall, New York.

KALAMAZOO SOCIETY AT WORK.

Apollo Club Resumes Rehearsals Under Frederick Rogers's Direction.

KALAMAZOO, Nov. 5.—The Apollo Club, which for the past four years has been the potent force in the musical progress of this city, has resumed its rehearsals for the Winter. Prof. Frederick Rogers continues as conductor and Edith Forbes as an accompanist.

Arrangements are being considered for the two concerts regularly furnished each Winter with the assistance of outside artists. A banquet will be given early in the Spring for the active and associate members of the club, which has elected the following officers for the year: President, Roy Ketchum; vice-president, W. G. Hughes; secretary, Arthur Taylor, and treasurer, A. C. Stout.

What Colleges Spend for Music.

Colleges and schools, both great and small, in every section of the country, are developing more and more each year their music departments by securing appearances of great artists under college auspices, thus augmenting the theoretical study of music by the living, practical example of its proper rendition by famous musicians.

No one ever became a good musician who had not the opportunity of listening to good music well performed. Concerts are now given in hundreds of colleges, many of which secure such famous attractions as the Damrosch orchestra, Madame Gadski, Madame Sembrich, David Bispham, Harold Bauer, etc., etc.

Wellesley college spends thus about \$1,200 a year for three attractions; Smith about the same, also Mt. Holyoke; Cornell perhaps \$5,000, including spring festival; Wells about \$1,000; Oxford and Delaware, Ohio, about the same; Spartanburg (Converse) about \$8,000, including spring festival; Marion, Ala., about \$3,000, for four or five concerts; Columbus, Miss., between \$8,000 and \$10,000 for half a dozen big attractions; Baylor, Waco, about \$2,500; Lindsborg, Kansas, as much or more; Pullman, Wash., \$2,000, etc., etc. These colleges have made themselves and their communities famous throughout the country by reason of their great concerts.

MME. BUTTERFLY IN BOSTON.

Szamosy Scores in First Performance of New Opera in The "Hub."

BOSTON, Nov. 5.—Puccini's new opera, "Mme. Butterfly," was given here last week to a crowded house, and enthusiastic outbursts of applause were of frequent occurrence throughout the evening.

In the title rôle Elsa Szamosy showed herself an actress of great power and variety of emotional expression, as well as personal grace and beauty. The cast as a whole, was highly satisfactory. The powerful appeal of the opera, as given by Henry W. Savage, lies in the delicate charm of the music, the excellence of the acting and the superb staging.

"Mlle. Modiste" Sans Score.

SPRINGFIELD, MASS., Nov. 5.—The music of the Fritzi Scheff Opera Company went astray Wednesday night and consternation prevailed for a few minutes. The company orchestra fiddled tunes for ten minutes after the advertised time for the performance. The music did not arrive and it was decided to go ahead with "Mlle. Modiste" without it. The scores reached the theatre at intermission.

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